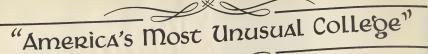
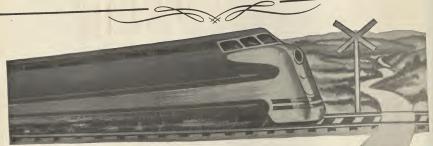
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EUGENE ORMANDY, during his recent tour of Australia and other Pacific army camps, was invited by Gen. Douglas Mac-Arthur to conduct the Manila Symphony Orchestra when the American forces retake the Philippine Islands, Dr. Ormandy spent an hour with Gen. MacArthur at the General's headquarters, discussing music, and it was during this visit that the invitation was given.

THE NATIONAL FEDERATION OF MUSIC CLUBS has taken over the responsibility of supplying musical equipment for all hospital ships used in bringing back wounded Americans from foreign battlefronts. The project will be under direct supervision of the War Service Committee of the National Fed-

A TRAGIC SIDELIGHT of the War is the finding in Rome, following the occupation by Allied troops, of the worldfamous composer, Pietro Mascagni and his wife, living in most deplorable conditions. His money gone, he had been permitted to remain with

his wife in a small hotel when it was taken over by a kindly disposed French officer. Now eighty-one years old, he wept as he recalled when, at one time, ninetysix opera houses all over the world were simultaneously performing "Cavalleria

BORIS KOUTZEN has won the annual publication prize of the Juilliard School of Music with his symphonic poem, "Valley Forge," Mr. Koutzen is head of the violin department at the Philadelphia Conservatory, and has had his orchestral works performed by the Philadelphia Orchestra, the San Francisco Symphony, and the Chicago Symphony.

WINNING MUSIC FESTIVAL AWARDS when playing on a home-made violin is becoming almost a habit for nine-yearold Joan Curtis of Truro, Nova Scotia. She recently won the silver cup award at the New Glasgow (Nova Scotia) Music Festival, in which entrants from all over the province competed. This is the third such prize to be won by Joan, whose father made the violin as a hobby. The adjudicator of the festival, Dr. J. Frederick Staton, commented on the beautiful tone of the instrument.

A MOZART FESTIVAL of four concerts will be directed by Dr. Serge Koussevitzky at Tanglewood. Massachusetts: this in lieu of the Berkshire Festival which remains a war casualty. The four concerts are scheduled for July 29 and 30; and August 5



and 6. Soloists announced are Dorothy Maynor, soprano; Ruth Posselt, violinist Robert Casadesus, pianist; and the duopianists, Luboshutz and Nemenoff. Following the Mozart Festival there will be a series of chamber orchestra concerts in Boston by members of the Boston Symphony Orchestra. The Boston Flute Players Club and the Boston Society of Early Instruments also will participate. -



and vocalist, and former pianist and accompanist for Schumann-Heink, Louise operetta scheduled for fall production been in America since Homer, Alma Gluck, and other famous when stricken. For twenty-five years 1905, when he became concert artists, died recently in Phila- operettas by Mr. Granichstredten were first flutist of the New York Symphony delphia. She was born in Chicago and produced regularly in the leading theaters made her debut at sixteen with the of Vienna. He composed also for the Chicago Symphony Orchestra, Following films in Austria and France,

The World of Music 🗏 HERE. THERE. AND EVERYWHERE

IN THE MUSICAL WORLD her retirement in 1928 she was for a time GEORGES BARRERE,

head of the vocal department of the long considered one of Hartford School of Music in Connecticut. the world's greatest flut-BRUNO GRANICHSTAEDTEN, widely Kingston, New York, at

known Viennese composer of operettas, the age of sixty-nine. who had been a refugee in this country Born in Bordeaux, he for four years, died suddenly on May 30, studied at the Paris in New York City. He was at work on an Conservatory. He had

THE EIGHTH ANNUAL PRIZE

SONG COMPETITION, sponsored by

announced. The award is one hundred

dollars, with guarantee of publication of

the winning song. Manuscripts must be

mailed between October first and fifteenth

and full details may be secured from Mr

Chicago 25, Illinois.

E. Clifford Toren, 3225 Foster Avenue,

AN ANNUAL COMPETITION to be

called the Ernest Bloch Award has been established by the United Temple Chorus

of Long Island, for the best work for

women's chorus based on a text from or

related to the Old Testament. The Award is one bundred and fifty dollars, with

publication of the winning work guar-

anteed. The closing date is December 1

the Chicago Singing Teachers Guild,



Orchestra, Since 1931 he had been on the faculty of the Juilliard Graduate School, In 1910 Mr. Barrêre founded the Barrère Ensemble of Wind Instruments and in 1914 he organized the Barrère Little Symphony which was destined to maintain its place in the musical life of New York City for almost two decades.

ERICH KLEIBER, noted Austrian conductor, has been engaged by the Metropolitan Opera Association for the coming season to replace Bruno Walter, now enjoying a year's vacation. Mr. K'eiber, a former conductor of the New York Philharmonic-Symphony Orchestra, and a director of the Berlin State Opera, never before has conducted at the Metropolitan.

THE FLINT SYMPHONY ORCHESTRA OF Flint, Michigan, one of the major projects sponsored by the Flint Community Music Association, recently finished its twenty-fifth season. Organized in 1918. with about twenty players, it has grown both in numbers and in playing ability until at present it is a full symphonic organization of one hundred players capable of presenting programs of high artistic standing. The director, Dr. William W. Norton, has been with the orchestra since 1921 and it is due to his ability and untiring efforts that the orchestra has made such gratifying

famous English choral conductor, author, composer, who once made a world tour with the Sheffield Choir, died on June 10, at Sheffield. England, at the age of ninety-four. He was born in Liverpool and did not take up music as a pro-



fession until he was forty, and before he was fifty he was considered the foremost chorus master of England. He formed a choral society which developed into the Sheffield Musical Union, The Sheffield Musical Festival, established in 1895, pro-

(Continued on Page 492)

- Competitions -

A PRIZE OF A \$1,000 WAR BOND will be the award in a nation-wide competition conducted by the Cincinnati symphony Orchestra, for the writing of a Tubilee Overture" to celebrate the fiftieth anniversary of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length and written especially for the anniversary.

AN AWARD OF \$1,000 to encourage the writing of Amercian operas in general, and of sbort operas in particular," is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The opera must he not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

> THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICA-TION OF AMERICAN MUSIC has announced its twenty-sixtb annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. These should be mailed between October 1 and Novem-. Full details may be secured from Mrs Helen I. Kaufmann 50 West Twelfth Street, New York 11, New York

and all details may be secured from the United Temple Chorus, Lawrence, Long A PRIZE OF ONE HUNDRED DOL-LARS is offered by The H. W. Gray Company, Inc. to the composer of the best anthem submitted in a contest sponsored by The American Guild of Organists, The closing date is January 1, 1945. Full

information may be secured from The American Guild of Organists, 630 Fifth

Avenue, New York 20, New York.

A COMPOSITION CONTEST open to all composers of American nationality is announced by Independent Music Publishers. A cash award of five hundred dollars will be given the composer of the winning composition and also publication of the work will be assured, with royalties on sales and fees for public performance going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publisbers, 205 East Forty-second Street,

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Music by CARL HAHN THE GREEN CATHEDRAL

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hands above

And arch your prayer and

mine; Within its cool depths sacred

The priestly cedar sighs.

Unto the pure blue skies.

In my dear green cathedral

And choir loft is branch-ed

Where song of bird-hymns

And I like to dream at evening

When the stars its arches

That my Lord and God treads

its hallowed sod.

In the cool, calm peace of

And the fir and pine lift

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The Mind's Ear

WITHOUT making an audible sound, read the following:

Easy? Now imagine it played in succession by a violoncello, a trumpet, an oboe, a flute, a diapason stop on an organ, a xylophone, and a piano. It is always just a little harder to hear tone quality

than to hear pitch. Without making an audible sound, listen to these measures from the heavenly Andante Moderato from the "Fourth Symphony" by



Can you hear these notes played as the composer wrote them, with the mystic pizzicato strings, the clarinets, and the bassoons? The reason there is so much unmusical playing is that the performers rarely listen to the tones of their instruments in the "mind's ear"-to paraphrase the common expression, the "mind's eye." Merely going through the mechanical motions of putting down the keys on the keyboard or stopping the strings on a violin does not signify that one is really hearing music.

Rembrandt had many apprentice pupils and it is said that he used to ask them to close their eyes and picture in their imagination various shades of blue, yellow, or red, and the resultant colors of the spectrum. The color sense in the highest form is in the imagination. Color perception requires sight. In some, color perception is very highly developed; in others it may scale down to absolute color blindness. In music, the mental concept of tone, rhythm, harmony, and counterpoint is always desirable. This can be cultivated from very simple beginnings to a very high technical proficiency.

We do not know of any more wholesome musical practice than that of listening to music silently. Many of the foremost composers we have known have written without referring to an instrument for composition purposes. Some look with disdain upon the composers who are compelled to compose at the keyboard. On the other hand, we have known some widely recognized masters who did much of their creative work at the keyboard, trying out various themes and harmonies as they proceed from measure to measure. Of course, the really well-trained musician should be able to take any composition and enjoy it, without playing it or hearing it played for him.

Five-sixths of the music that Schubert wrote was not published until after his death, and much of it he never heard performed. Some of Schubert's finest things were written without recourse to the piano, for the tragic reason that he had no piano. Berlioz played the guitar, and anyone who is familiar with that very ex-

(Continued on Page 478)











BRAHMS AS A CONDUCTOR From contemporary drawings by Willy von Beckerath

THE ETUDE

Why Music Study Is a Priceless Investment An Editorial by James Francis Cooke

ber 1928), that it is reprinted here with some slight additions by the author.

The raison d'être of the editorial was frankly that of giving our readers material which they could bring to the attention of those whose training and experience had not yet made clear the practical importance of music as a part of the education and the daily work of the average individual. It suggested also a means whereby intelligent members of a college faculty might recognize the relative importance of music in the curricula of a liberal arts college and at the same time the reason why adequate academic credits should be given for musical accomplishment.

There are now thousands of people in America who have had a musical and an artistic training. They know from experience the importance of acquiring the ability to play an instrument. Dr. Walter C.

Alvarez, Chief Medical Consultant of the Mayo Clinic and internationally known author of medical subjects*, recently sent your editor an amazing book entitled "Parergon." In its ninety-six pages (Etude size) with five hundred illustrations in halftone, it displays art works, paintings, sculptures, etchings, and photographs, all by contemporary physicians. The book is published by Mead, Johnson and Company of Evansville, Indiana. Probably a notable art collection of many times the size could be made if all the works of doctors were assembled. In the preface to the book is a brief list of distinguished doctors who have been able musicians, such as Theodor Billroth, Leopold Damrosch, Herrman Boerhaave, and Louis Pasteur. To this list

Russian composer, Alexander Börodin, and the Amer- counting the operations (notes and fingering, acciican medical pioneer, John Harvey Kellogg, and scores of other medical men who have found the brain-quickening, nerve-resting value of music of much importance in their work. Stanley P. Reimann, M.D., eminent onocologist and gifted, finely schooled pianist, claims that music study is of special value to the surgeon, whose mind must be continually stepped up to make rapid and vitally accurate decisions and whose fingers must be trained to the greatest possible degree of coordination, accuracy, and facility. Orchestral societies made up of physicians have flourished in Brooklyn, New York, Detroit, Akron (Ohio), Oakland (California), Boston, and other centers. The Doctors' Symphony Orchestra of Milan, Italy, was an especially fine one. The eminent New England neuropsychiatrist,

* His recently published "Nervousness, Indigestion, and Pain" is one of the outstanding works in its field.

dustry) your editor is constantly discovering personalities at the very top of human endeavor, who have proved that music has been of priceless value to them in their life-educational plans, Let us look at the

1928 editorial which runs: "For many years The Etude Music Magazine has been stressing the great advantages of music study pygmies. as a mind-trainer. We have contended with the late President Eliot of Harvard that Music properly taught is the best mind-trainer on the list.' What does this superlative statement mean? It implies that the individual who is taught music thoroughly has the advantage of a mental drill so extraordinary that the average intellectual attainments of the average person must suffer by comparison,

"Let us take the extreme case of the accomplishments of a great virtuoso. We asked Mr. Josef Hofmann for a representative program with a view to having the mental operations analyzed and audited. Mr. Hofmann sent us the following

Bach-Liszt, "Fantasia and Fugue in G

minor' Beethoven, "Sonata, Omus 106'

Chopin, Ballade in F minor Chopin, Prelude, Opus

28. No. 1 Chopin, Prelude, Opus 28, No. 8 Debussy, Soirée dans Granada

Prokofieff, March in F

Strauss - Godowsky, "Fledermaus" "This program was

placed in the hands of a member of our staff (Mr. Milton Harding), with a view to estimating accurately all of the mental operations involved The work of

dentals, interpretation, rests, pauses, phrasing, pedaling, meter, rhythm, and other details) took this musical expert nearly a week to audit and collate, and this with the assistance of an adding machine. The result was that 319,418 operations were required in a program which Mr. Hofmann presents in not more than ninety minutes of playing time. This indicates that Mr. Hofmann's mind travels consciously and subconsciously at an average rate during this period of about 3549 operations a minute. In no other life calling is a greater demand made upon the human brain muscles and nervous system. The musician's brain flies ahead at an airplane speed which makes that of the average man appear like the old-fashioned stage-

** Dr. F. William Sunderman, of the University of Pennsylvania, himself a fine violinist, has written admirable brochures on the musical careers of the noted physicians. Biliroth and Borodin.

So MANY have been the requests for copies of the editorial, "An Incredible Mental Achievement" (first printed in The Erups for Septement" (first printed in The Erups for Septement an entropy of the editorial, "an incredible Mental Achievement" (first printed in The Erups for Septement") (first printed in The Erups for Septement") (first printed in The Erups for Septement an entropy of the Erups for Septement and the September of the September o Still more, this is only one program among scores which the virtuoso pianist is expected to retain from memory in his repertoire. His mental achievements, therefore, make those of the average professional man and the average business man appear like mere

"This giant intellectual work is reserved for the specialist, the virtuoso. However, all music study has a proportionate effect in quickening the mental machinery, sharpening the wits, improving the memory, and establishing better mind and muscle coordination. Time and again in The Etude we have published lists of men and women who have had a fine musical training in youth, and have willingly stated that their life success in other callings has been helped by the mental discipline afforded by music. We know of one man, in fact, whose name is well known to Etude readers, who was in the professional musical field until he was over fifty. He then went into business and soon occupied one of the finest and most lucrative managerial positions in the country. Another case is that of one of our best American composers whose works have been done at the Metropolitan and by our great symphony orchestras. This gentleman conducts a highly successful mercantile business said to gross over \$2,000,000 a year.

These facts have been stressed in The Etude to convince practical parents of the enormous mindsharpening value of music study. Music study will not turn a fool into a wise man, but it will, in almost every case, enormously help all who have the opportunity to engage in it. We have made this curious census of Mr. Hofmann's achievements (which are similar to those of all great virtuoso pianists; because it will assist many unthinking people to gain a new respect for the brain capacity of musician

Your editor has a list of over two hundred such names of eminent men and women who have gladly attested to the fact that music study has been of unqualified value in helping them to obtain and maintain their prominent and successful positions. There are doubtless thousands of other outstanding people who could endorse this,

It would thus seem from this standpoint and many others that the vast sums of money spent on music education in our country are the finest investments that American parents can make for the coming

In all other human occupations-literature, science, mathematics, painting, architecture, engineering, business administration, and so forth-the worker has time to check, correct, and amplify his work. The performing artist, however, cannot stop in the middle of a program and say, "I'm sorry. I have just made a mistake, but with your kind permission I will play the composition all over again." His creation, his interpretation, must be technically and artistically perfect the first time it is performed. He does not have another chance. We cannot think of any other occupation which in its training specifications calls for such lightning decisions or scientific control of the mind, nerves, and muscles upon a plane of such superaccuracy and timing as does music study.

Psychologists are not all agreed that mental exercise in one field (music) is transferable generally to other activities. There may indeed be special cases in which musical proclivities (Continued on Page 478)



Now General Music Director for the Blue Network and Director of the Philco Hour.

Paul Whiteman is one of the few people in the world who needs no editorial introduction, in any country, amongst ony group or class. There is, perhaps, one slight qualification. Most people think of Whiteman as a jazz musician. Actually, he is a musician who has chosen to devote himself to jazz. There is a subtle but important difference there, and the essence of this difference is responsible, in a measure of least for Mr. Whiteman's success. He is first of all a serious and thoughtful musician. He has had thorough musical schooling. His father was at one time supervisor of music in the public schools of Denve and well known as a leader of musical activities in the West (It was during these days that Paul Whiteman first made triends with THE ETUDE, which occupied a front place on his father's magazine rack, and to which the future band virtuoso would turn in his insatiable quest for new music.)

Whiteman's professional career started symphonically, and for eleven years he remained as vialinist and principal viola player in various symphony orchestras. Then he turned his attention to the then-developing field of popular music, and brought to it the knowledge and experience of more than a dozen years of serious musicianship. It is procisely in this serious and experienced musicianship that we find the roots of the wonderful arrangements, interpretations, and performances that have made Whiteman's name a byword in every country that listens to music. In addition to his public work, Mr. Whiteman has assumed the post of Director of Music of the Blue Network.

In the midst of the controversy recently raging around jazz and jazz values, The Etude has asked Mr. Whiteman to express himself on what jazz does for us.-EDITOR'S NOTE.

HIS NEW DISCUSSION of jazz sends me back nearly twenty-five years, when exactly the same sort of discussion was going on. At that time, I was the battleground myself. I had taken jazz into Carnegie Hall. For the first time, jazz was performed not as dance music but as concert music; it was performed symphonically; special musical numbers were given, not as incidental dance airs but as serious musical expression in the idiom of jazz. It all provoked the sort of comment that the old farmer made when he saw a giraffe and said, "There ain't no such animal." On the one hand, jazz music was being performed and enjoyed; on the other hand, there were those who said it just wasn't music! I asserted my position at that time, and I find that, essentially, it has not changed much since then. It is this; there's nothing wrong with jazz-or swing or jive-provided its adherents realize the fact that it's only a part of music. It has a definite niche, a definite job; within the scope of these it is excellent. The difficulty begins when people begin mistaking jazz for music as a whole.

Jazz tickles the muscles. It is the sort of thing you want to dance to, the sort of thing that sets your feet moving, that appeals to the instinctive urge for self-

AUGUST, 1944

Keep Jazz Within Its Limits!

A Conference with

Paul Whiteman

World-Benowned Band Leader

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expression through motion. It will do just that to a three-month-old baby. Let the baby hear a jazz record, and it will begin moving and jumping around. There you have an instinctive, primitive appeal. Regarded in that light, it is a fine thing. We need to move, to express ourselves through motion-but that isn't the whole victure of our reactions and responses. We need something to stimulate us spiritually as well, if our emotional lives are to be balanced and complete, This sort of appeal requires greater maturity than a baby can supply; it requires cultivation. contemplation. And in time, our hypothetical baby grows into it. When that happens, the child does not renounce its fondness for the jazz sounds; it keeps both kinds of music in its heart. The only possible harm that could come to the child would be the rejection of the more developed musical appeal because of its fondness for jazz. Wherever that happens-wherever you find folks refusing to have anything to do with the larger scope of music because of their love of jazz-you are witnessing a development that lacks balance and proportion. But, happily enough for all concerned, such cases are rare. In my experience I have found that jazz and jazz bands have educated more people for symphonic music than the symphony orchestras themselves have!

Learning With Entertainment

Americans, on the whole, are specialists-in their work, in their sports, in their fun. They seem to find it more natural to take to one thing at a time and develop that. Also, they learn most easily when they get delight and entertainment from the thing they are learning. In other words, they'll learn fast enough if they're entertained, but they shy away from "learning" as such. The first great musical educator to stimulate a love for good music through the presentation of popular music was John Philip Sousa. People would flock to his concerts simply to swing to the rhythms of his own wonderful marches, And what did Sousa do? He kept those popular marches to the end of the program and first played symphonic movements, overtures, and operatic selections. And the people sat through them willingly, waiting for the marches to come. After a few years, those opening numbers were no longer strange and "odd"; the people enjoyed them for their own sakes. Thus, Sousa was the first to popularize the symphonies of Tchaikovsky.

The next great personality to do the same sort of thing was John McCormack. People came to him for simple home and folksongs-and found themselves listening to his wonderful interpretations of Mozart and Handel and Schubert, before Mother Machree. Listening, they learned and enjoyed. Third in order among the early musical educators came the old motion-picture-house orchestras, who provided mood music for love scenes, holdups, battles, and stealthy burglars, and did it by using bits of the classics. Again, the people came for entertainment-and got it in terms of Mendelssohn, Rimsky-Korsakoff, and Wagner

Finally, then, came our bands, the Whiteman bands We too gave people "fun" music. But at our symphonic concerts, we offered classics-a new kind of

classics; modern classics making use of the modern or jazz idiom. I commissioned a number from George Gershwin for the first of my symphonic concerts. He agreed to do it, but kept playing around with his ideas, and nothing was written. Three weeks before the performance, when the advertising had already gone out, I got after him and told him the new work would have to be done in time. It was. You know that work as the Rhapsody in Blue. I don't feel that the jazz elements in the Rhapsody have proved harmful to the development of American music!

Not a Substitute for Beethoven

The point is, of course, that jazz (like everything else) must be kept within its limits. It is not a substitute for Beethoven, and wise folks don't try to pretend that it is. But it can help lead one to Beethoven! First a youngster is thrilled by jazz; that sets him to thinking about music. The next thing, he wants to try to express himself a bit through tone. He starts fooling around with an instrument. Next thing you know, he tries a few lessons. As his musical knowledge increases, he enlarges his musical scope. This is not merely a pipe dream of my own. I have seen it happen time and time again.

Take the matter of recordings, for instance. Some years back, Alda and Kreisler made a fine recording of the Song of India by Rimsky-Korsakoff, This, even in its original ballet setting, is a bit of dance music. These fine artists made the record and it sold very well. Then, sometime later, I made what has been called my first "desecration" of good music by arranging the Song of India as a modern dance number. It was a dance number to start with; I adapted it to suit the pace of modern dancing. Well, that record sold over two and a half million. And the climax of the story is that, as a direct result of public familiarity with the tune through the popular recording, the Alda-Kreisler record took a new lease on life and sold over one hundred per cent better than it had originally. Did my popular recording harm the cause of good music?

A Word on Arrangements

In the twenty-five years that have sped by since the first jazz controversy, a number of things have happened to popular taste-the same popular taste that still likes jazz! It is no longer possible, for one thing. to use jazz bands as the final resting place of poor players. The kind of player who is inadequate for a symphony is also inadequate for a band. Musicianship is the first requisite for holding down a place in a jazz band. The boys who swing it hot must be as thoroughly familiar with Bach and Beethoven as they are with live. To be sure, there is a certain freedom in jazz that comes from its very youthfulness-no set traditions prevail. But lack of tradition does not mean lack of musical precision!

Much of the popularity of jazz, rests on the various arrangements in which it is offered. As I was the first to do these arrangements. I'm glad to tell how they originated, I was trained by (Continued on Page 482)

IOSEF HOFMANN

The "Greatest Show on Earth" Grew Out of Music

An Interview with

Mrs. Charles Ringling

Co-Owner and Director,

Ringling Bros and Barnum & Bailey Circus

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

American here a notional lave of finding out how great things began, and the more obscure the beginnings, the better we like it. We find a personal thrill in hearing how the mircle of applied electricity grew out of the dreams of a small boy who experimented in a best car, how the popularized electricity grew out of the dreams of a small bay who experimented in a bac car; now the popularised molector grew out of the kitchen of a young wolchmolar who worked to see which be could do. We find not not on equal thill in learning that the world's greatest circus grew and of a love of music. If the sons of an equal thill in learning that the world's greatest circus grew and of love of music, which is not of a borness-moder in Baroboo, Wisconsin, hodel been "crosy about music," there might be no "Greatest".

The older generation of the Ringling family consisted of seven sons and one daughter, and, though The older generation of the Ringling family consisted of seren seat and one doughter, and, though the father's homes business provided a comfortble living, it haps ready realized that they must make the industrial to the control of obscurely and grew so great.-Enton's Note.

Concert Company, because I thought it was wonderful the first time I heard it. I was twelve years old then. I grew up in Baraboo and had always known the Ringlings as neighbors, and the sight of old friends up there on the platform, making music, was staggering. The music was good, too. At that time the outfit was called 'The Carnival of Fun.' It was made up of six members and they changed the name

"There was Albert Ringling, called Al; Alfred T. Ringling, called Alf-T, to keep him from getting mixed up with Al; Otto Ringling, Charles Ringling, Ed Kimball (whose daughter, Clara Kimball Young, won distinction in the movies), and another boy whose name, alas, I have forgotten. There were no women in the company and no assistants. The boys did every bit of the work themselves. The programs were carefully selected from good, entertaining, pleasing music. All the boys sang and played several instruments-Alf-T was a first-class cornetist and Charles specialized on the violin and the trombone-and together they were able to put on programs of vocal and instrumental solos and group numbers.

A Worthy Enterprise

"There were operatic arias, marches, overtures, wellknown baliads (oh, how I thrilled to Rocked in the Cradle of the Deep sung as a bass solo!) regional songs, popular songs-everything. Also, the boys always included a comic sketch which they had written and rehearsed themselves. There was no slapstick, no jazz-it didn't exist then!-and nothing rough. Families came and brought the children and everybody had a good time. The first step up was the special kind of sponsorship that the company attracted.

"Pretty soon, the boys were able to stop playing just dates, and to accept invitations from churches and schools. This gave them the character of the Chautauqua circuit and served as public testimony (of which they were justly proud) that their performance

MAY NOT BE entirely impartial about the old was a worthy one. I like to recall that my husband and his brothers had firm ideas about the show business; they believed that entertainment could be clean, wholesome, and uplifting without losing any of its

sheer fun value. They always held to that belief. "Years later, when they had a 'big show' on their hands and the owners of questionable side-show rackets offered them big fees for concession privileges, saw to it that

the boys regularly refused the fees and the racketeers This earned them the name of 'the Sunday-school outfit.' They took it as a compliment, although it was by no means meant as one! But all that came much later. In the early days the church and school sponsorship helped make them known to ministers, school boards, and the nicest kind of people. Also, it extended to some degree the scope of their tours, Instead of staying around Baraboo, they began a tour of one-night stands all over the Middle West.

"On one such tour, they landed in Nebraska in the midst of a heavy snowstorm. The storm grew steadily worse and the boys were marooned in their hotel with no chance of getting to their engagements. Another musician was stranded there, too, He was Blind Tom, the fabulous Negro pianist, who played anything and everything by ear. The boys made friends with him and they spent that entire week making music together. Many years later we found ourselves in a town where Blind Tom was playing. My husband and I went to hear him, and afterwards Charles went around to speak to him. He said only, Hello, Tom'; not a word of any past meeting. Blind Tom stopped a moment, swung his head around and answered, 'Ah! I know-Charlie Ringling-snowbound in a little hotel in Nebraska.' He had never met my husband in the intervening time, yet that marvelous ear of his had stored up the sound of his voice.

"After some years of musical work, the boys had saved up a little-a very little!-and invested it in a small wagon show. This consisted of a few wagons, a

few circus acts, a few animals, and a band. They had to learn the circus business, but they came out strong in the band, They played in it themselves and



MRS. CHARLES RINGLING

'circus music' eve the people something more than mere noise. A wagon how means just that - no money for railroad transportation; every inch of ground had to be covered by wagon travel. No child was ever more thrilled by an elephant than were the Ringlings when at last they were able to purchase an eleptant for their show. In a small way, they kep! on demonstrating the value of wholesome fun, and they prospered. Presently they were able to change the old wagon show into a railroad show. After that, they grew quickly.

A Musical Romance

"I entered the picture, so to speak, when I was eighteen, I saw the Ringling Circus that summer—the first time I had ever seen any circus-and mar-

THE ETUDE



Thrilling tightwire performing tiger of Alfred Court's wild animal groups with the Ringling Bros and Barnum & Bailey Circus.

ried Charles Ringling in the fall. After that, I went along on tours, and have been doing just that for fifty-four years. For half the year our home was a private car, and wherever we went we made music, We had a five-octave piano, and when the day's work was done we had fun playing and singing.

The Bond of Music

"I had a soprano voice, I played the 'cello, and I soon picked up a number of other instruments, So I fitted right in! I don't believe that a day of our married life passed without our practicing together. My husband kept up his violin playing, and I accompanied him, On tour and at home, we found our recreation in going through the library of violin and piano works, interspersing the sonatas of Mozart, Beethoven, and Brahms with waltzes, salon numbers, and songs. Later, my husband collected a number of fine Cremona violins, including two Gaglianos, an Amati, and a

"Naturally, it was a satisfaction to us both when our love of music showed itself in our son, Robert, who, before becoming president of our company, sang as leading baritone of the Chicago Opera, Like his father, Robert too turned to music when a serious decision had to be made. Robert sustained an injury when he was a child and, at twelve, had to spend



SUBSET OSTERMAJER AND DOHEOS His famous horse, featured with the Ringling Bros and Barnum & Bailey Circus.



JACK LE CLAIR (Top) CLAYTON CHASE (Bottom) Two of the fifty funny clowns with Ringling Bros and Barnum & Bailey Circus.

seventeen months flat on his back in a cast. So abrupt a departure from normal routine could handicap an active boy-but music settled the difficulty. My son spent most of the day listening to (and studying) phonograph records, learning songs, arias, and roles, and perfecting himself in languages and interpretation. He emerged from his ordeal with a background of musical knowledge that was most helpful to him

when his own career began. "Yes, we Ringlings still make music! Professionally, the music of the 'big show' gets the same careful attention that went into the old Concert Company and into the Chicago Opera. And privately, we have fun with tones. I enjoy playing my son's accompaniments, and the private car that is still home to us for many months of the year has its piano.

Honesty Pays

"The 'big show' grew out of music-and the thing goes deeper than the mere fact that a group of boys who played and sang, happened to invest in a circus. There is a certain philosophy of living that underlies all good music. No matter how entertaining or stimulating or moving music may be, it is always something more besides. That 'something more' has to do with the qualities of character that make music a source of uplift. The Ringling brothers didn't look on

other habits it is created in the lively and interesting

manner explained to us by the pioneer American,

William James. Habit, he tells us, is a path in our

nervous system, along which a nerve current flows,

each time the same stimulus arises. The first time we

perform this act-say that of practicing the scale of

D-flat major-our will has ordered the flow of nerve

current into the definite channel. In other words, we

are determined to sound the scale on the keys. Each

time we repeat the act of playing that scale, the

same channels are used for the effort; and the path-

music as an alien thing that simply gave them a livelihood. They believed in it, revered it, felt it, loved it.

"The Ringlings tried, in their small way those years ago, to make their music bring culture and good things to their hearers, along with the fun. They were completely honest about it. I've lived long enough to know that honesty is about the only thing a person needs, to make good in life. He doesn't need to be intellectual, or handsome, or rich, or clever if only he can convince people that they may trust him. Naturally, you have to spend a long time with people to come to that conclusion. When I was younger, I used to turn up an inward nose when I heard a man say, 'I done it.' Today, I'm not so particular, I'm quite satisfied to have him say 'I done it'-if I know that he really did do it and that I can put my trust in the honesty of that doing!

"That kind of honesty, I think, is the cornerstone of all good music. The composer who puts down notes that he doesn't believe in, because he wants to catch a passing fad, isn't honest. The performer who woos popularity through exhibitionism rather than through an earnest desire to reflect what the music means, isn't honest. Only through complete sincerity can one convince others. Only through sincerity did a small concert company of small-town boys develop into 'the hig show '"

The Vital Use of Drudgery bu Leonora Sill Ashton

RUDGERY used to be applied, in music study, to the practice of scales, arpeggios and finger exercises. The repetition of technical exercises on the keys of the piano, has one aim in view; namely, to generate in the five fingers of the player's two hands the ability to sound the keys with a firm and accurate touch

This "habit" of striking the piano keys is one of the prime attributes of piano playing, and like all way, through that intricate nerve system of the human body, flows along that road more and more easily, until after countless repetitions, it proceeds almost without conscious direction. The psychologist declares that we can create any

habit within ourselves with practice. To accomplish this, he gives us the following formula.

First: we must launch ourselves into the new and desired activity, with as strong and decided initiative as possible.

Second: we must never suffer an exception to occur until the new habit is securely rooted within us. (A good warning against aimless playing and practicing.)

Third: we must seize every opportunity to act on the habit, and make chances for it to act, so that it may be strengthened and intensified.

Drudgery it may be-this toil of striving to attain a piano technic which shall free the music within the mind and heart; but drudgery with a vital meaning, when it is viewed in the light of modern psychology.

"FORWARD MARCH WITH MUSIC"

THE MUSICAL RINGLING FAMILY

Back Row (L. to R.) Al. Alfred T., August G., Charles, Otto

Front Row (L. to R.) John, Mrs. August Ringling, Mr. August Ringling, Ida, and Henry

Building Character Through Music

by Elsa Elene Swartz

HE MUSIC TEACHER'S social influence upon the pupil is a singularly intimate one. The Liszts, the Leschetizkys, the Lampertis, and the Auers were great not merely because they were magnificent musicians and able teachers. They were far more than that. They were great personalities and, through their rich experience with men and affairs, exerted a wonderful influence upon all who came in contact with them. Those pupils who were smart enough to lend themselves to this influence benefited enormously, but those, who through conceit felt themselves so important that they did not need it, usually disappeared in the drains of oblivion.

Most public school instruction is given in a classroom with from fifteen to twenty other pupils present. At the music lesson, however, the pupil, in the larger number of cases, is alone with the teacher; and the teacher's personality, therefore, may make a great individual impression upon the pupil. The teacher with ideals cannot fail to look upon this as a rich personal responsibility.

How many teachers who have spent long years in the profession of musically training the young pupil, realize that the actual teaching is only a small part of the obligation to the student? Do we try to tie up the tonal world with ideals which will serve him in later life, or do we disregard the relation existing between his music and life as he is going to find it? This does not mean that the teacher must "sermonize" at the lesson. But it does mean that the teacher can help find the way to wholesome ideals. Through the use of those incidents which every lesson provides, the teacher can "point a moral or adorn a tale."

Most important of all is the principle of emulation in general. The teacher must set an example of good manners, kindness, precision, neatness, tact. We know of one teacher who went into a home filled with discord and by his personal influence was able to establish a much more harmonious atmosphere. Of course, the last thing that a teacher should do is to meddle in domestic affairs, but by a fine example music may lead students to higher standards of personal behavior.

We have been assured that music study is the best possible builder of character. The instrumental student learns bodily coordination, becomes mentally alert, imaginative; finds music an emotional outlet; receives mechanical training; improves his power to reason logically, as well as to concentrate. In short, the study of music enriches his educational and spiritual life in myriad diversified ways.

The Indifferent Teacher

The conscientious teacher's share in making each lesson a truly beautiful experience in the student's musical progress, cannot be minimized. By giving wholeheartedly of her imagination, her personality, her enthusiasm, and her understanding, she makes the music-study hour a definite achievement. Her obligations do not end with the lesson itself,

The too conscientious young teacher may err in having too great a concern for her work for her own physical welfare, but to have an indifferent attitude is far more reprehensible. Frequently, a teacher boasts of the fact that once the pupil and his work are out of sight, they are out of mind as well, Some, with



THEODORE PRESSER (1848-1925)

Founder of The Etude, always stressed the importance of music in building character. His life was an example of fine Christian principles and clean living. This picture, now published for the first time, was taken shortly giter he moved the offices of The Etude from Lynchburg, Virginia, to Philadelphia, in 1884. The expression on his face shows his high human ideals and his belief in the great project he was launching.

crowded schedules, even confess to forgetting children's names and faces. What a crime against music and humanity they commit!

One of America's greatest educators was Mark Hopkins (1802-1887), President of Williams College, who felt that the nearer the educator could come to regarding the pupil as an individual and not as a molecule in a mass, the more successful he would be. It was always said of him that none of his pupils ever forgot his powerful personal character influence. A common observation was, "Mark Hopkins at one end of a log and a pupil at the other constitute a university

As a child I was taught that only the best one could do was worth doing, no matter what the occasion, So, in later years as a young teacher, the important work?" And afterward, "Are my pupils actually becoming aware of the virtue of excellence, or am I in some way 'letting them down?' "

A well remembered personality of my high school days was a principal, whose teachings will never be forgotten. Ours was a small school with an inadequate staff, and for that reason the principal himself taught several subjects, to our great enrichment of character. He gave to each and every one of us a definite philosophy of life, a high standard of conduct to which

he held himself without fail, thereby winning our complete confidence in all he said and stood for

Principles are of value only when applied to the grincipies are of living, and this instructor exerted through their application, a benevolent influence over all with whom he came in contact. A few years beall with whom he came in contact. If lew years before this great teachers gratitude when I met him in New York City where he held a highly responsible position in a teacher's college,

One of the happiest memories in my own experience one or the happiess alternates in any own experience is that of a fifteen-year-old girl who never failed to is that or a interingent out gar was rever lailed to reminded of the fact that her father paid me for her reminded of the fact that the factor paid me for her lessons, she said quickly: "Daddy pays you for your time, but I have to thank you for your patience and kindness, and for all the other things you do for me."

The teacher who watches the clock throughout the lesson is another who cannot expect her pupils to enjoy their lessons or to have great confidence in her as friend and counselor. He, too, will watch the clock hoping for release the instant the allotted time is over

Most of all, the teacher should remember that the pupil looks upon him either with loving respect or with indifference. What the teacher stands for in character, integrity, patience, tolerance, exactness and enthusiasm means everything to the pupil in his music

Teacher and Man

The late Theodore Presser is reported as saving about Eben Tourjée (1834-1891) who founded the New England Conservatory of Music in 1867, "I learned a great deal of practical musical value from Touriée, as he had been a pupil of the great Karl August Haupt in Berlin, but I learned far more from Tourjée, the man who, as a poor boy ran a music store antil he was able to save up money enough to go abroad. Tourjée had a vast acquaintance with great men and women and knew the ways of the world. Just to be near him gave me a kind of savoir-faire, a knowledge of life and manners that has proved of real value in my entire musical and business activities."

Mr. Presser has stated that he himself was a poor boy and his very strict father, Christian Presser, held him in severely as a lad. Theodore Presser worked in a music store until he, like Eben Tourjee, was able to save enough money to go to college. For years he taught music in colleges until he had acquired the means to go to Leipzig to study at the Leipzig Conservatorium. Returning to America, life was still a struggle to him until he was almost fifty years old. No man ever enjoyed a struggle more. A worthy adversary was a delight to him. Money meant very little. It was only a means whereby he could help others and satisfy his own relatively modest desires. However, his years in a collegiate atmosphere and his extensive travels adjusted him to society, so that in any group he always was listened to carefully by those who respected idealism and achievements. He had very little respect for the type of musician who looked upon music as a mere routine by which to make money. Those players who left their jobs to spend their idle hours in beer saloons, without trying to advance themselves spiritually, educationally, practically, and socially, he looked upon with great disgust.

Mr. Presser felt that one of the chief factors in the value of music was that of helping to build character. He is said to have discussed frequently his dealings with thousands of his musical customers, who revealed elements of character of the highest type.

Recently in THE ETUDE the story of Leonard Pennario, astonishing new and youthful American piano virtuoso, was told. The thing that impressed me most was, that all through his school and college life he never permitted himself to have a rating of less than "A." With such a standard, it is small wonder that question was always: "Am I doing my best possible he has met with towering success in his appearances with great orchestras. His thought was that anything that was worth doing at all, was worth doing in the best possible manner.

Character has as its objective perfection, although perfection may never be attained. Perfection is a mosaic of trifles. Michaelangelo Buonarroti said: "Trifles make perfection—and perfection is no trifle." Character also is a composite of trifles. Because music study demands that kind of personal discipline which calls for perfection in trifles, (Continued on Page 482) Music and Culture



AN OLD-FASHIONED CHINESE STAGE ORCHESTRA

This picture must have been taken before the Chinese Revolution in 1912, as every performer wears a cue Into picture must have been used by that time. The composition of the orchestra and the style of playing have been very slightly altered to this day. Dating from two thousand years before Christ, China how owed with glacial slowness until the present war, when military and state necessity have brought a great awakening to the

Music in the Chinese Theater by Laura Helen Coupland

This very graphic article is really a second part to Miss Coupland's highly interesting article "The General Wanted a Wedding March," which appeared in THE ETUDE for July. This section may be read as an independent feature.—Editor's Note.

UR TABLES were directly below a large stage; the General had engaged two companies of actors for the occasion. One group had been brought from Peking, nearly two thousand miles away, for the pleasure of the Mandarin-speaking general and his friends: the other would give plays in theater-Cantonese for the benefit of the local gentry. And this necessitates a short description of a Chinese theater.

You will find no scenery on a Chinese stage, beyond an elaborately embroidered entrance curtain at the right side of the back wall, and a matching curtain for the exit on the left. Between, are a table and two chairs also covered with embroidered silks. Nor are even these the property of the theater owner, but are furnished by the chief actor. Going into the theatrical business in China is fairly simple and always prof-

Naturally, some scenery is needed as the background of a play, but it is furnished by the spectator's imagination. The table and two chairs can be, on occasion, the desk of a law court from whence dire justice is dispensed, or a bed in a domestic comedy; with the chairs stacked upon the table, it becomes a mountain to be climbed. For other scenes, a sign is hung from the back of a chair which says simply "Garden" or "River," and the stage is set.

If the hero comes in carrying a riding whip he is on horseback; he has dismounted when he hands the whip to an attendant. If he catches hold of a red pole held by the property man, he has made his journey by boat and is now disembarking. He may

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stroll up and down the front of the stage conversing with a friend about finding a certain house, while the inmates of that house are seated in plain sight on the two chairs with the table between them When the hero lifts one foot and turns toward them he is over the threshold and the dialog can begin,

Costumes and make-up have their conventions too. The young military hero has a few daubs of red on his face to indicate courage; the villain's nose is painted black; if he is not wholly bad, a few white streaks lighten the effect. I have been told that a foreigner is splashed with green, but I have never

The All-Important Orchesira

The ingénue is clad in pastel silks and has certain characteristic gestures, such as dabbing at her nose with a filmy handkerchief to show her modesty, shyness, and delicacy. She always speaks in a high, affected voice, Her personal servant is dressed in unornamented black; elderly matrons are also in plain black, but with a discreet jewel in the knot of the hair. All judges have fierce, rolling eyes and long beards, and bandits are ill-clad, slovenly ruffians with unkempt hair. Every gesture has its traditional meaning and a devotee of the theater can tell what emotion an actor intends to convey by the way he opens his fan, or sits on a chair,

The members of the orchestra have their place at the right front of the stage near the wings; in Canton, there is usually one two-stringed fiddle (with the bow

firmly fastened between the two strings), a threestringed fiddle, a moon guitar, and a wooden block and cymbals about eighteen inches in diameter. The musicians sit in cheap, straight chairs; they have no uniforms, no leader, no music, apparently no cues. But they never miss a beat; they cue in the actors, make simple variations on the melodies and seem to have a better time than anybody in the audience. They have a long work day; it may last from about eleven in the morning until some time before dawn of the next day.

There are no intermissions in the Chinese theater When a musician feels thirsty, or needs a rest, he lays his instrument on his chair, goes into the wings and comes back with a cup of tea which he may drink standing while he watches the action on the stage; or he may simply reach down beside his chair, take a cup out of the top of a padded tea cosy, extract the tea pot from the same place, and pour himself a drink right there.

I hardly know whether to call the cymbals a musical instrument or a stage property. They are not used to emphasize the music, but the importance of the principal actors. The more important the character, the louder the thunder of cymbals as he enters or leaves the stage. You can locate a Cantonese theater three or four blocks away by the clash of the cymbals, especially if an ancient military drama is being enacted.

There is another member of the troop as important as any actor or musician: that is the Property Man. He shuffles on and off the stage, clad in any old worn-out garment, always at hand if needed. When the tables and chairs become a bed or mountain, he arranges them: he hangs the signs which change bare boards to a garden or river; when the hero is killed in hand-to-hand combat, he is there in time to slip a pillow under the talented head before it reaches the floor, Occasionally he pours a cup of tea, shuffles across the stage in front of secondary actors and musicians, and gives it to a weary tenor to refresh him for his next aria.

For Chinese drama is not drama as we conceive it; it is more like a combined opera and ballet. In the traditional plays, not a word is spoken; all is sung in recitative interspersed with well-known ancient hallads. The pantomime is exquisite; even without a knowledge of the language, anyone can get a general sense of the story from the wonderfully graphic miming. When Mei Lang Fang came to this country, I wondered how much of his performance would get over the footlights against the insuperable barrier of language. It was idle to have doubted him. Society matrons and stenographers-all laughed with him as he portrayed a modest wife rebuffing an importunate lover, or a woman getting her own way in a quarrel with her husband.

A Serious Business

The actors take their profession seriously and practice long hours-beginning at dawn-in bodily exercises, vocal exercises, and the arias of their repertoire. We may not appreciate their vocal efforts, for they sing in falsetto. There is a reason for this tradition, however. It seems that there was once an emperor whose mother had been an actress. When he came to the dragon throne his first decree harred women from the stage forever. Whether he wanted no woman to gain a higher reputation than his mother. I do not know; but until the day of the Revolution, as long as there was an emperor in China, all women's roles were taken by men. To imitate women's voices, they sang falsetto; that soon became the standard of vocal excellence, and the male roles were also sung in that manner, though in a more forceful style, Thus it is that Mei Lang Fang is the third generation actor in his family; his father and grandfather before him were famous portrayers of feminine roles.

But to return to the General's entertainment: The two companies of actors literally swept each other off the boards at three-hour intervals. Of course, in such a short space of time, no one play could be finished but that made little difference to the guests They were connoisseurs: they knew the stories well and were able to appreciate (Continued on Page 486)

Midsummer Wartime Radio Music by Alfred Lindsay Morgan

HE DOMINATING FEATURE of radio for the summer of 1944 is the news-news of our boys fighting in France, in Italy, and in the Pacific; and perhaps, by the time these words appear in print, news of our boys fighting on other fronts also, for the American soldier is going places and doing things today in the name of freedom. One cannot resent a favorite musical program being interrupted for some vital piece of news-for good news is music to the ears of all of us

There have been a great many changes in popular musical programs for the summer months, and all to good advantage, judging from some of the programs we have heard in recent weeks. Variety of talent can always be relied upon to create listener interest, and we suspect that the Voice of Firestone programs are profiting from the decision made to feature fourteen leading singers of the opera and concert stage and two of the most popular planists of the day in its summer programs. The singers announced for these NBC Monday-night programs include Rose Bampton, Leonard Warren, Gladys Swarthout, Todd Duncan, Igor Gorin, Licia Albanese, Dorothy Maynor, Ezio Pinza, Mary Van Kirk, Bidú Sayao, Patrice Munsel, Eleanor Steber, and Dusolina Giannini. The pianists scheduled are José Iturbi, and J. M. Sanromá. Richard Crooks, regular soloist on the Voice of Firestone, will continue to be heard on the first program of each month until October, when he will resume his regular weekly schedule. Miss Bampton and Miss Swarthout, and several others, have already been heard, but the schedule for the others has not been given out so we suggest you watch your weekly paper. Howard Barlow will continue throughout the summer as conductor of the enlarged orchestra.

If you haven't been tuning in lately on the NBC Inter-American University of the Air, you've been missing a fine series of choral programs. On July 13, "The New World Choristers" began a five-week series of choral music of the Americas from the seventeenth century to the present day. The well-trained, selected chorus is under the direction of Peter J. Wilhousky, Assistant Director of Music of the New York City Board of Education. The two programs of the series remaining are entitled: "Our Contemporaries" (August 3), and "Popular Music of Today" (August 10). "Music of the New World" is prepared by Gilbert Chase and Ernest La Prade. The time is 11:30 P.M., EWT (NBC Network).

Replacing the popular quiz-show, Information Please, comes a program called Vacation Serenade, featuring Rose Bampton (soprano) and her husband, Wilfred Pelletier (conductor). This program, which began on July 10, will be heard for a total of eight weeks, on Mondays at 9:30 P.M., EWT (NBC Network). Light concert music will be played and sung. It is the sort of music that rolks want these days, say the radio program-makers, and it implies no falling off in the high musical standards for which these noted artists have been famous.

Fileen Farrell, the young soprano who has gained so much fame for her singing over the Columbia Network, was again chosen to replace Gladys Swarthout this year in the summer series of Columbia Network's Family Hour. With Miss Farrell are heard Reed Kennedy, baritone, Jack Smith, tenor, and Al Goodman and his orchestra. The show is a typically gay and melodic one, which undoubtedly will appeal to countless listeners. But to us it is marked as a weekly feature because of the voice of Miss Farrell, who is one

of the finest soprano singers to be heard over the

That delightful lady from Russia, Maria Kurenko, has returned again this year to radio to present another fine series of concerts on the CBS Network (Sundays-11:15 to 11:30 P.M., EWT). Maria Kurenko had ambitions to become a singer from her early childhood. Born in Moscow, she became a soloist in one of its churches at the age of ten. She studied both piano and voice at the Moscow Conservatory, and upon being graduated, she was awarded the coveted gold medal. Not long after she became a member of the Moscow

Opera. Her fame in her native land soon was to be extended throughout Europe, and later she was to establish herself as a leading concert and operatic artist in this country. Today she lives in America, and her son is a Staff Sergeant in the U. S. Army now fighting overseas. Mme. Kurenko knows how to make an interesting program.

When Alfred Wallen-

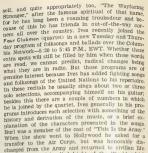
stein returned to New York in May to resume conducting his famous Sinfonietta Concerts (Mutual. Tuesdays from 11:30 to midnight, EWT) radio listeners had cause to reioice. For Wallenstein's chamber orchestral programs are quite unmatched on the airways. His orchestra consists of thirty-nine players, the size of most orchestras in the days of Haydn and Mozart. What radio listeners think of Wallenstein and his Sinfonietta can be judged by the fact

that these programs won first place in the Small Ensemble classification in a first national radio poll made by Musical America.

DUSOLINA GIANNINI

Burl Ives, one of the country's greatest folk singers. who has a regular Sunday morning broadcast from 8:45 to 9:00, EWT (Columbia Network), was recently given another spot on Wednesday afternoon on the same network. This will not be news for some folks, since Ives has a host of friends from coast to coast, Probably no one sings folksongs with more telling effect than Ives, and none of the troubadours have the natural beauty of voice which he possesses. Few that have heard him once on the air have not thereafter made it a regular date to tune-in on him. Ives is not one of the folks you can write about; he has to be heard to be fully appreciated. His is an art that is natural, not cultivated, and yet it is as genuine and expressive as the best trained singer. He calls him-

RADIO



A Biblical serial called Light of the World, which will undoubtedly have wide interest, was recently begun on the Columbia Network. A dramatization of the Holy Bible, which is produced with fitting reverence and accuracy, the story deals with Athaliah pagan Queen of Judah. The serial is heard Mondays through Fridays, 10:15 to

> Since Andre Kostelanetz is devoting the summer to war activities-he has taken an ac ive interest in Army music in recent months-Percy Faith, wellknown Canadian-born conductor, is now leading the famous Kostelanetz orchestra (Sundays 4:30 to 5:00 PM FWT Columbia) That gifted young Metropolitan soprano, Eleanor Steber, also has joined the summer series as chief soloist. Turning her attentions mainly to light music. Miss Steper is proving her versatile abilities as a singer in this field of music. Each of the summer programs presents besides Miss Steber a well-known

10:45 A.M., EWT.

maie soloist The eminent American actor, Waiter Hampton, is starred in a first radio series, which is being heard over Mutual Network, Mondays from 9.00 to 9:30 P.M. EWT. The series is called The Adventures of Leon-

idas Witherall, and is a comedy-mystery taie based on the novels in which Leonidas Witherall is the chief character. Those of us who have seen Mr. Hampton in his Shakespearean portrayals and in his motion pictures know what a fine actor he is, and how he can distinguish any cast in which he is a part. Leonidas Witherali, in his fictional life, is the owner and headmaster of a boys' private school, whose hobby is writing mystery stories. He possesses an excellent sense of humor, maintains a most friendly relationship with the police, and finds himself, on many occasions. concerned with criminal cases which so intrigue him that he soives them. Hampton does full justice to this character, and the stories offer a weicome respite in the evening's entertainment via radio.

Recently the CBS Network of the Americas (Cadena de las Americas), first inter-continental radio chain. marked the completion of two years of full-time operations. In the beginning the chain was made up of seventy-six affiliate stations, but today it consists of one hundred and two located throughout all of the twenty neighbor republics. This daily contact with South America, through radio entertainment, will be far-reaching in its political (Continued on Page 480)



THE STREAM OF MUSIC

has been told a thousand times, but every writer with

experience and individuality sees the progress of the

art from a different viewpoint, Richard Anthony

Leonard's occupation for many years has been that

The story of the growth and development of music

FRANZ SCHUBERT The composer at the age of sixteen, from a drawing by his friend, Leopold Kupelwieser From "The Stream of Music"-Leonard

pany and in this he has had rare contacts with famous musicians. His book is catholic in its concept and presentation, in that in it he endeavors to be as comprehensive and impersonal as a writer can be in considering an art. His style is facile and yet confident. It will be found of especial value to radio listeners as well as to performers. "The Stream of Music

By Richard Anthony Leonard Pages: 454 Price: \$4.50

Publisher: Doubleday, Doran and Company, Inc.

AND NOW THE CONCERTO! The most comprehensive book we have yet seen covering the important field of the Concerto is that of Abraham Veinus who, though now with the Sec-



CORPORAL ABRAHAM VEINUS

AUGUST. 1944

The Etude Music Lover's Bookshelf

by B. Meredith Cadman

ond Air Army, was engaged for some years in pre- the show people of Broadway and its byways, not to paring the enlightening booklet which accompanied the Victor Red Seal Record Albums, which now are in thousands of homes. "The Concerto" takes up The Early Concerto, The Concerto Grosso, The Early Solo Concerto The Classical Concerto. The Beethoven Concerto, The Romantic Concerto, and The Modern Concerto. The book is excellently organized and scholarly in its presentation.

The popularity of the Concerto is increasing steadilv. There is a thrilling exhilaration in the experience of playing a solo role surrounded by a great orchestra which naturally inspires the young player. To these, this new book is a "must" which will find its way to many musical libraries.

"The Concerto" By Abraham Veinus Pages: 312 Price: \$3.50

Publisher: Doubleday, Doran and Company, Inc.

CAVALCADE OF THE GREAT WHITE WAY A remarkable compilation of a great variety of theatrical and operational fact and opinion is "They All Had Glamour," by the well-known New York publisher, Edward B. Marks, The book covers a period of over a century. Much of it is obviously the result of excavating in Mr. Marks' library, because no brain, however encyclopedic, could muster the vast number of references mentioned in the book without recourse to records His style is distinctly personal. often intimate, with shrewd business observations and a constant lookout for comic relief, now and then with salty sallies in keeping with his texts.

Part One has to do with everything pertaining to extravaganza: "The Black Crook," the Kiralfy Brothers, Offenbach, the Cancan, "Evangeline," Musical Families. Acrobats and Clowns Mr. Marks misses little, save now and then a mention such as that of John Philip Sousa having been a fiddler in Offenbach's orchestra, when the latter toured America. Part Two deals with a series of monographs on prima donnas of other days, which the aspiring prima donnas of this day might read with profit, These early prima donnas include Malibran, Grisi, Bishop, Sontag, Lind, Alboni Tietiens, Piccolomini Parena-Rosa, Nilsson, Patti, Lucca, Kellogg, and Hauk, Part Three concerns itself principally with the metamorphoses of glamour from the days of Lola Montez and Adah Isaacs Menken down to Gypsy Rose Lee, and contains a surprising collection of reference lists which make this book a unique collection of information about Publisher: Julian Messner, Inc.

"They All Had Glamour"

By Edward B. Marks

Pages: 448

Price: \$4.00

be found in any other volume.

who were the joy of his boyhood.

Your reviewer, who was brought up in New York

City, read many of the pages with no little nostalgia,

especially the references to the great pantomimists,

the Hanlon Brothers, with their acrobatics, their trick

scenery, and their "marvelous transformation scenes,"

At the end, Mr. Marks includes a "Roll of Honor,"

with short descriptions of famous actors and singers

of vesterday and today. In looking over this list

there is one outstanding fact, and that is the age at

which these famous stage figures have died. Nearly

forty per cent of these well-known persons, despite

the severe strain of performance and long travel,

have exceeded the age of seventy-five, and a surpris-

ing number have been active at eighty and even

ninety, Mr. Edward B. Marks himself is seventy-

eight and still manages a large business. The reader

will find many interesting and vivid pages in this book.



EDWARD B. MARKS

"FORWARD MARCH WITH MUSIC"

THE ETUDE

BOOKS "FORWARD MARCH WITH MUSIC"

A Morale Lifter

Civilian life these days seems to be a succession of "drives"—bonds, Red Cross, U.S.O., and salvage of all sorts—fats, newspapers, tin cans. I haven't heard of any-thing being done by music teachers and their pupils. Isn't there something distinc-tive that we could "drive" for, some project that we could organize? Have you any ideas on the subject?—W.L. Indiana.

As you probably suspect, most of my "ideas" come from Round Tablers throughout the land. I couldn't function without the ceaseless flow from their fertile brains on all sorts of subjectsteaching short-cuts, technical simplifications, student-recital helps, teacherparent relations, and many other matters. So, practically simultaneously with your question came a thrilling communication from May Etts (Brooklyn) telling of a project which she and a group of her pupils, called the "Music Lovers' Ensemble," have organized. This group, under Miss Etts' direction, has given many student recitals for the purpose of securing Christmas or gift packages for overseas soldiers. The entrance fees to the concerts are, of course, little gifts suitable for men and women in the armed cervices. This year over three hundred and fifty contributions were should be the means of accomplishing used in making the ninety packages this! mailed overseas. By February more than seventy letters had been received by members of the ensemble from their through music. But don't be misled by Army and Navy friends, enthusiastically acknowledging the gift packages. The gift mailing-list is composed mainly of a group of students who give interesting friends, relatives, and acquaintances of pupils' recitals under the guidance of

the club members. truly touching; for example, this excerpt some little knick-knack or other-a from an Army nurse in Italy: "Today I puzzle or amusing trick to solve, a couple was very happy, and really cried when of razor blades, a little joke book, a I received your package. It gave me a package of gum. wonderful feeling to know that my friends in the States are thinking of me. Your gift raised my morale one hundred per cent, and I know now that Christmas will not be a 'blue' one when there are people like you rooting for me."

From a boy in Australia: "This afternoon you caused a stir in this fellow when your package was handed to him Every bit of it was in good order, All the nuts and chiclets disappeared quickly and I had to grab the razor blades and tuck them in my pocket before the other fellows got too close! You can see by this that a package for one is a gift all around. It is swell to be remembered like that When a man knows he is not forgotten by the people at home, it gives him the courage to go on."

Here's one from the South Pacific: "Gifts like yours from our friends and neighbors in the now almost legendary country called the U.S.A. are the only signs of Vuletide here where the thermometer is always above ninety. At this time, when the gang's spirits reach their Moccasin Dance, Long; Clown's Dance, lowest ebb, your wonderful package is like a shower from heaven"

A chap from Panama wrote: "This package your students sent me meant more than anything I have received this G and Musette in D. Bach; The Spruce year. It put a soft spot inside me for the day,'

Can any Round Tabler think up a

The Teacher's Round Table



ment are requested to limit Letters to One Hundred and Fifty Words

Miss Etts and her students are doing an admirable job in morale-lifting that highfalutin "Music Lovers' Ensemble" title. The organization is simply their teacher. The friends who come to Some of the letters from overseas are listen find it no hardship to bring along

Now, if only a thousand teachers and their ten thousand students will follow the lead of the "Music Lovers' Ensemble," what a significant contribution we shall make to the war effort! . . . Let's organize a series of Overseas Gift Package Recitals in our studios this season.

An All-Boy Recital

For my first student recital this season for my first student recital this season I am planning an "all-loy" recital. Can you help me out by recommending appro-priate numbers to be included on this program?—W. E. B., Minnesota.

One of my teacher friends, Mary Reeder (Florida), has been giving very successful how programs for several years. Her latest interesting list contains such pieces as Five O'Clock, On Circus Day, Un in the Air. Tumbling Clowns-all by Frost: The Whistling Jockey, and Katy-Did She Did by Diller: The Peanut Tree Brohms-Mojor: The Rooster Mayim: Mendelssohn: Scherzando Brohms-Leo-Allegro in F Haydn: In the Hall of the Mountain King, Grieg-King; Russian Dance, Tchaikovsky-Richter: Intrada in Tree, Sibelius; Lento, Scott.

And there are some recent publications grades 2 and 3, which I recommend for Conducted by

Guy Maier

and Music Educator-

Boogie Woogie and Memorizing

I was so glad to read your remarks about boogie woogie, for "them's my sentiments" exactly. I have been teaching piano for thirty-five years, so you see it is not my age which causes me to champion boogie woogie; but I believe there is virtue in anything which will cause teen-age to work-and how they work on the numbers you mentioned in your reply to D.L.W! I drive a hard bargain—so much boogle woogle or swing to so much technic and classical. I find them fair minded, and we both gain. For a student with weak rhythm. Czerny himself could not have devised more valuable exercises than boogie woogie affords, and it is also excellent for gaining inde-pendence of the hands. . . When parents ask why I give boogle woogle I show them your article. I find that they are impressed when they see the answer in print. As to the subject of memorizing I have

reached the conclusion that plane teachers are a little lazy about helping students to memorize, and in actually showing them how to go about it. Certainly an sutomatic performance of the fingers only cannot be identified by the word "mem-

My students memorize a piece by ana-My students memorize a piece by anal-pzing it from a harmonic standpoint. When they are playing from memory at the lesson and are forced to stop I do not set the music before them. I sit on the opposite side of the room and dictate in this fashion: "Second position E triad in the left hand; run starting on B above middle C with the left hand." They are required to pick it up in this way unless it is too difficult for analyzing in that

When the piece is almost memorized we When the piece is almost memorized we spend a week or so practicing the "Stop-Go" way. When I say "Stop!" (and I say it anywhere—not just at cadences or holds) the student drops his hands into his lap. thus breaking the connection between hand and brain. At the word "Go," he must continue on the same beat of the measure. Because of this training, any stumbling or interruption which might occur at a public recital does not upset the apple-cart. A quick recovery without repetition or omissions is assured.—A.T.S.

"soft spot" in a ioner source of mean superpose of the su

("Thank Goodness!" I hear from a chorus of relieved Round Tablers.) Yes, occasionally even I know when to shut up! ... Thank you very much, A. T. S.

Beethoven's Sonata, Opus 110

Won't you "break down" just once and won't you oreast down just once and give an analysis of a composition—Beethoven's "Sonata in A-flat, Opus 110?"] have been studying it a long time, and am sorry to say that I am in a rut. I cannot seem to play it with any conviction. It just seems to clude me.—S.A.T., Massachutust seems seems to clude me.—S.A.T., Massachutust seems see

So little can be conveyed in cold words concerning this glorlous composition that it is futile to attempt an analysis of it For lofty, concentrated, spiritual essence Jean Williams; Chopsticks, Schaum; The the sonata has almost no equal. What Football Game, Schaum; The Wild Man more can one say of lt? . . . The first from Borneo, Schaum; With Johnny movement, gentle and innocent, flows Doughboy, Seuel-Holst; Hats Off to the along with almost Schubertian naiveté. Flag, Taylor; The Bagpipe Player, Bur- the contours of its theme so softened and ton; Corn Pone Shuffle, King; Junior rounded that one hardly discerns the Commandos, Rebe; Dwarfs at Work, limits of the first and second themes... Rungee; Merry Widow Waltz, Lehar- The Scherzo, in two-four time, is sharp Wallis; Dance of the Russian Sailors, tongued and rough. The material in Its syncopated middle section seems to go "hovwire" but what a delightful (and difficult!) rlot it is!

> The slow movement must be mentioned with bated breath. Surely the voice at the beginning is the voice of God, breathing eternal peace upon suffering humanity. The deep's lamenting Arioso which follows this benediction is one of the great themes, not only of Beethoven, but of all music

> The soaring fugue is the smoothest of all Beethoven's figures-whose essays in this form are usually cross grained and crotchety. The fugue is interrupted by the returning Arioso, even more deeply moving than before. Note, how later in the fugue the melodic line of eighth notes is curlously shattered into sixteenths, as though the poignant emotion of fugue and Arioso had taken its toll of your soul.

> With most planists the last pages of the sonata are a comedown, but when they are magnificently played, the music emerges like the pouring of rich, mellow. golden sunlight through the rose and blue windows of a Gothic cathedral.

A Mordent in Chopin

I want very much to know how to play the mordent in the tenth and twelfth measures of Chopin's Minute Waltz. Opus 54, No. 1. I find it difficult to apply the usual mordent rendition in these measures. Can you help me?—E.C.B., Connecticut-

How we've all struggled and wept over those measures! . . . My advice is not to attempt to play the mordent-just play a grace note like this (practically with the principal note):



There's a letter which brings a glow to have an old recording by Cortot in which Can any Round 1900st think by your boys: Sailing, Mark Nevin; Laugh- our hearts! So sensible, clear, and help- even he disregards the mordent ... No finer project than one winen can put a your togs when the project than one winen can put a your togs when the project than one winen can put a your togs and the project than one will miss it if you play the walts.

The project than one winen can put a your togs and the project than one will miss it if you play the walts and the project than one will miss it if you play the walts.

THE ETUDE

A Cooperative Pupils' Recital Plan Which Succeeded

by Norma Ryland Graves

Beginning to study the piono at the age of eight, L. Corroll Day ropidly added voice, argon, band, and archestral study to his store of musicionship. During his junior and senior years in high school he tought a class of fifteen students. In 1914, when he was eighteen, Mr. Day filled his first church positian. Since then he has been actively interested in all musical offairs of the city, at one time di-recting a male charus of seventy-five. Lotely, however, he has had to relinguish all teaching in arder to laak after his business affairs. Nevertheless, he finds time for such autside date as Business Manoger far the Pragressive Teochers, and Treasurer of the Oregon Music Teachers' Association.

HE LITTLE music teacher was plainly discouraged. She glanced around at the studio furnishings she was still paying for-at the piano which was only one-third hers-and then sighed even deeper. All these bills were enough to make any young teacher wrinkle her brow in perplexity-let alone being confronted by the addition of still another-that of the annual June recital. How could she spare the

money that an affair of this kind always required? "Let me see-rent for a hall, fifteen dollars," she spoke haif aloud; "piano moved-that's another ten dollars; programs and janitor, five dollars Oh dear," she groaned, "why can't there be a way to give student recitals without all this expense?"

There was-only little Miss Brown, as well as dozens of other music teachers in Portland, Oregon, had not yet learned of the new idea soon to be presented to them: the music cooperative.

The new venture, later incorporated as the Progressive Teachers' Association, was the "pet" scheme of Mr. L. Carroll Day, music teacher and owner of one of the city's downtown music stores. The name "Progressive" had nothing to do with any method or publication of whatsoever kind. "For years we have had dairy and lumber cooperatives, cooperatives for fruits and poultry-so why not a cooperative for music teachers?" he commented, when reminiscing over the club's founding back in 1939. "I couldn't see why it wouldn't be the most practical organization for those who needed just such help," he went on, "so I continued with my plans in spite of quite a bit of opposition from many of the teachers, I suppose they thought it was desecrating their art," he twinkled, "to put things on a practical rather than an artistic

Thus the Progressive Teachers' Association was quietly launched without fanfare of any kind, and throughout the five years of its existence it has continued to develop, until now it has become a constructive force in the city's musical circles. Although many of its plans and ideas have had to be abandoned or else curtailed-due to the war-still the organization has remained intact, ready to function still more effectively in the post-war days soon to come.

How It Works

Originally the club consisted of one hundred twentyfive charter members, each of whom paid a fee of ten dollars which entitled the teacher to life membership in the club as well as a share in all of the profits of the organization. Each new year members are taken in who pay annual dues of two dollars and a half. The books of the club are audited in January, and yearly profits are then apportioned among the members.

The club's greatest source of income-and the fea-

ture most gratifying to all of its members-is the handling of student recitals. No longer does the individual teacher worry over the expense of such a procedure. nor-what is even more important in these hectic days of overcrowding-where she can find a place suitable for her recital.

All that she does is to call the club's secretary, give her the names of the pupils to be presented, with the respective dates and that ends her responsibility Later on she will now seventy-five cents for each numher presented Whether she pays this fee or asks her students to do so is a matter for her to decide.

In spite of the many advantages of such a plan, it has its drawbacks, too, in that all the pupils of one teacher cannot be presented at one time. Generally four or five pupils are selected by the participating teacher for each group recital. It does provide an excellent means, however, of bringing students before the public-not once but many times-and in this way is a most favorable advertising medium for the

Healthy Competition

With the cost of hiring a hall and of printing charges reduced to a minimum, but with pupils and club revenue increasing to a maximum, you can readily see how practical, financially, the music "coop" is. At any rate, the Progressive Teachers of Portland have built up their treasury sufficiently large enough to warrant purchase of several war bonds.

Recitals may come and recitals may go, but they no longer leave an exhausted pedagog in their wake-this is the consensus of opinion among the group. Gone are those frantic moments when the teacher would be in a dither over the nonarrival of the piano; or of the tardy arrival of the programs, still wet, coincident with the arrival of guests; or of the lights, suddenly becoming temperamental in the absence of their guardian, the janitor, and refusing to throw any light on the matter!

Not only is this new plan a great deal more satisfactory from the standpoint of practical arrangements but What is for more important to the teacher _it is conducive to better work on the part of the pupil. Johnny sees what other boys and girls are doing and, as in almost all competitive events, he is accordingly spurred on to do his best work.

It also means that someone else is on her toes, toothis is Johnny's teacher. Naturally she wants her pupils to compare favorably with those of her colleagues-especially since parents will have ample opportunity to make comparisons. She cannot afford to rest on the reputation she may have won, but must continue to advance musically.

What about Johnny himself-does he like the idea?

L. CARROLL DAY

He dotes on it! Lots more fun for him now with brand-new companions and a new kind of recital. With an organization as large as the club sponsoring weekly events, endless opportunities are opened that would be denied the individual teacher. For instance, theme ideas are frequently carried out in costume recitals, or there may be a little tots' program, or again a program featuring American composers.

Each teacher in turn acts as Mistress of Ceremonies, and as such she is responsible for all details of that program. In this way, more ingenuity is displayed in planning recitals. Recently a "personality" program was staged in which personal records of each recital number were cut during the recital and later presented to the student as a souvenir of the event. (In this case a small charge of twenty-five cents was made to cover the cost of the records.)

In order to give a better picture of the boundless scope of programs sponsored by this organization prior to the war period, mention should be made of two outstanding ones. They were the "nautical" program given aboard the famous old warship, "Oregon," and the 'sport" program staged on the slopes of Mount Hood.

Since the "Oregon" daily attracted countless visitors (it has recently been scrapped to aid in the war effort), the announcement that the club would sponsor a program on board attracted an immense crowd. After the program was concluded, refreshments were served, followed by dancing. With an admission charge of only fifty cents the boat was crowded, and the club's treasury benefited immeasurably.

The other program was a novel one-a summer 'sports and picnic" affair-given at Mount Hood, Oregon's famous mountain resort, only a little over fifty miles distant from the city. In the good old days when there was no problem of gas or tires, it was an easy matter to get numerous families to sign up and promise to fill their cars with guests. In addition, two busses were chartered (each guest paying fifty cents for transportation)-and provision made to transport a small grand piano up the mountain.

The start was made in early afternoon of a warm June day, with plenty of time out for a swim before the picnic supper. Then on up to Timberline Lodge

As a further means of stimulating student interest, miniature "recital diplomas" are issued-a six-by-eight sheet of heavy paper bearing the name of Johnny Jones, stating that he took part in a public recital on such a date. The holders of these "diplomas" automatically become members of the Student Club, Twice a year parties are staged for these students.

Although the club has been successful in introducing many innovations, still it has had its troubles, too. With the exception of the last year or so, one of its greatest problems has been the professional jealousy found within its own ranks. For some unknown reason a great many of its musicians seem to be so supercharged with this unpleasant attribute that it has required persistent efforts of the officers and advisory board to overcome it.

Teachers' Courses Help

This has been accomplished in several ways. First, by offering a series of practical classes so attractively priced as to emphasize repeatedly to all members the value of their cooperation. Pride in their own organization has been augmented further by throwing these classes and lectures open to all music teachers who pay a small registration fee

One of the most popular classes was the one which prepared teachers for the state examinations. At least fifty teachers were enrolled in this one course.

Then, some time later a local teacher, who has built up quite a following by reason of her successful methods for beginners, was hired to demonstrate her course before the group. In place of the customary fee of thirty-five dollars which the individual teacher would have paid had she taken the course by herself. the complete series was brought to her through her cooperative at the small cost of five dollars. Thus more and more the Progressive Teachers learn that group participation-"the one for all and all for one" ideabrings increased values.

Improvement in professional ethics has also resulted through the series of monthly club meetings in which common problems are discussed and remedies proposed. These meetings are held from 12:30 to 1:30, and are kept strictly within the hour's limit. In this short period something stimulating is planned for every minute. Perhaps it will be a brief review of some new teaching book or method; some new music introduced, or a talk given by an outstanding speaker. In this way progressive teachers keep abreast of the times-giving them no occasion to settle in the proverbial rut which is so destructive to their art and

A third means that has helped abolish professional jealousy has been the pupil-teacher exchange. If a student moves to another part of the city too far away for him to continue coming to the studio, his teacher recommends a "Progressive" in the new district. When that teacher receives her new pupil, she pays the dollar fee which is charged by the association for this

A unique feature of the Portland "coop" is its "Progressive Music News"—a monthly four-page bulletin which contains items of interest to its members, lists the teachers who recently presented pupils, and announces future recital dates. The lower half of the "News" front page carries this announcement: "This publication, in the interest of music, comes to you through the courtesy of-" with space left so that the teacher may either insert her name and address or have it printed in when the "News" is being made up.

Even if the war has seriously curtailed many club plans, still it has brought the Progressives together in interests other than in music. They have had their own Red Cross class in first-aid methods.

The Progressive Teachers do not claim that their "coop" has been one hundred per cent effective, nor are they so optimistic as to believe that it will ever function that near to perfection; not so long, anyway, as they have to deal with the intricacles and perversities of human nature

They do maintain, however, that many of the teacher's individual expenses have been noticeably lowered, her professional pride greatly increased, and that finally, each Progressive teacher, as a result of her venture in cooperatives, has become cooperative minded and therefore more valuable to the music profession as a whole

Protect Your Precious Musical Instruments by Allan K. Walker

AVE YOU THOUGHT of how long it may be before the manufacturers of musical instruments of any type can supply the great wave of demand for new instruments, even though the plants work in day and night shifts? The huge requirements of the American people for all kinds of commodities for the American home are so enormous that they stagger even our Yankee imaginations. Right at this moment we are witnessing a "racket" among unscrupulous piano dealers who are buying up ancient instruments and after making some repairs and doctoring their external appearance, are selling them at exorbitant prices, Motto: deal only with established dealers of good reputa-

In this emergency the value of your plane has gone up more than you perhaps realize, and it is of great practical importance to have your instrument inspected, tuned, and kept in order by the best possible piano technician you can secure. This is as applicable to pianos that are not used daily as to those which are in constant use.

In the case of wind and string instruments, care is of vast importance. Very few people know how to care for metallic instruments. Such instruments have not been on sale in any volume to the general public since the war began; because they have been put on the priority lists for military use, their in mufacture has been restricted. Some of these instruments are deteriorating rapidly. Moisture, body acids salt, and foreign matter are among their enemies. Unlike the owner of a piano, one who possesses a wind instrument can take care of many things concerning it and should know about the instrument and its maintenance. This cannot be covered briefly. The highest praise can be given the excellent articles on this subject by Robert Schulenberg, which appeared in The Etube for February and March, 1944.

If you play any orchestra or wind instrument you will find an invaluable manual of instruction for its preservation included in a most useful booklet, "How to Care for Your Instrument," published at cost as a war emergency contribution by C. G. Conn. Ltd., Ekhart, Indiana. This booklet may be obtained by sending, to the above address, only ten conts for a very practical, well-illustrated, brief treatise of great interest to all who play any one of the piston valve instruments, slide trombones, and rotary valve instruments: also for players of the French horn, saxophone, clarinet, flute, piccolo, oboe, bassoon, and the percussion instruments. The booklet was prepared by experts of long experience. The facts are easily and sensibly put forth, so that anyone who reads it may save money by learning how to give the right attention at the right time to the instrument he plays.

Unfortunately, in the case of the piano and the organ, you cannot do the repairing yourself and it will be safer if you "give over" their care to a recognized expert, who will save money for you by insuring their good condition in these critical war days. There is, however, a little booklet, "How to Buy a New Piano." by William Roberts Tilford, which contains much information on the care of this instrument. A copy of this will be sent gladly by the Theodore Presser Co. to anyone, upon receipt of two three-cent stamps.

If Parents Had Had Their Way ... by Myles D. Blanchard

If the parents of these famous musicians had had

Claude Debussy would have gone to a nautical school and become a sailor. Frederick Delius would have been an orange grower

in Florida Edvard Grieg would have become a prophet. Robert Schumann and Peter Tchaikovsky would have been lawyers.

THE ETUDE

Meeting Daily Vocal Problems

by Henry B. Gurney

F ALL ASPIRING singers and speakers who go to voice teachers had fine voices to start with, the problems of their teachers would be materially lessened. Unfortunately, however, only about two per cent of the pupils who go to the average teacher are really fine material.

There are many teachers and coaches in the large cities who have been fortunate enough to have pupils who attained national reputations, and, as a result, have a following of pupils with good voices who hope their teacher's name will open the door to big engagements. This is quite natural, and these teachers, having neither time nor patience to spend on any but those with promising material, are not faced with the problems which confront the average instructor.

These problems are many and varied; among them are the young men and girls just out of high school, some hollow chested, with poor postures, and having only about one octave of good notes. Some have little control of the larvnx and when they attempt to sing beyond a certain point, the voice breaks, These conditions cannot be corrected by assigning scales to be practiced, or even by talking hours about the anatomy of the throat, lungs, and diaphragm.

The first thing which must be corrected to counteract this plight is posture; in so doing, correct breathing and natural action of the diaphragm will follow. At first nothing more should be said about breathing or about the muscles of the body. The correct diaphragmatic intercostal way to breathe, both for singers and speakers, will have been acquired.

Concerning Posture

What is meant by posture? Well, it may mean a great many things, according to the needs of the individual pupil. There are a large number of physical culture exercises of a corrective nature to prescribe for special defects of posture. For instance, the average pupil, who has no idea what posture means in relation to singing, will strike an attitude that he has seen taken by athletes, or else he will stand as though he had swallowed a ramrod or had heard a drill sergeant bark out, "Attention!" Or again he may throw back his head like a horse with checkreins. The real need in such cases is a few simple exercises such as the following:

1. (a) Stand straight at ease: (b) arms forward at shoulder level, with palms down; (c) holding this position, elevate the hands at right angles to the arms. so that anyone opposite can see the palms; (d) with hands and arms in same position, push forward and lower the arms until the hands are at the side of the

The effect of this exercise is to put the chest in the naturally elevated position with the abdomen drawn in, without pulling and without strain or tension. In this position give two or three short "hisses." If done correctly, the abdomen will move slightly toward the backbone, and the diaphragm will be supported naturally, with the breath pressed against the elevated chest where it must be when singing with either chest or head voice, loudly or softly.

At this point a note of warning is in order! Do not raise the shoulders and try to drink the breath in. Try to create a vacuum. This is easy if one stops to realize that we live in an atmosphere of fifteen pounds' pressure to each square inch. All that is needed is to make room, and the air will rush in.

After acquiring the correct posture the following exercise may be done:

2. (a) Place the fingers on the lowest floating ribs in front of the body, letting the thumbs stretch for the ribs in the back of the body; (b) with hands in this position make a polite bow, maintaining correct posture; (c) expand ribs while mentally counting five; hold breath acquired for five counts and take five counts to exhale. Repeat this five times, keeping the nose open and the lips relaxed and separated. Another note of warning: Be sure to hold breath with ribs and not with restricted throat.

(d) Repeat breath hold for the count of five with tip of tongue against roof of mouth, then sound N (as in now) · keeping as near as possible the same position, change to the vowel E. Repeat, using all the vowels after the original N, keeping in the middle and easy part of the voice beginning and ending pianissimo

The next sten is to help the pupil find the upper register, commonly called the head voice. This latter term is apt to be misleading, as the tone is not made with the head but with the vocal bands at their apex. It is produced without any of the face resonance, but directly from the throat towards the forehead; hence, it is given the name "head voice." It is possible to find this upper register in all voices, even the lowest bass. Some find it easiest on the vowel oo and others on the French e. It can be carried to the lowest note, but will be simply a whisper. If practiced carefully for several

months it will soon coordinate with the lower register, developing more quickly with those in their teens and early twenties. It should not be attempted, however, except under the direction of a teacher who can demonstrate it clearly.

The Head Voice

Contrary to the thoughts of many that the falsetto or head voice should not be employed it has been proved that it can be used and developed to such strength and nower that a tone started with it can go into the full voice, commonly called the chest voice. The great singers used both chest and head voices. If

you cannot sing with full voice above the staff, then you must practice until you can use the so-called "upper register." The following exercise must be mas-

1. Imitate a puppy whining for its master, a baby fretting, or the blowing of a siren. Begin high above the staff, then bring it down to your lowest notes.

2. Now whisper Ha. Ho: He, whispering higher and higher. In a few weeks you should be able to find your pure head voice. This voice is produced with palate muscles direct from the larvnx and thyro-arytenoid (front of Adam's apple); therefore, it should always be practiced softly

If a click or break comes into the voice when you try to swell to full voice, that is an indication for you to wait until it gets stronger before again attempting it. Exercises must be done daily, always starting with the light upper register, if you want to retain your

Tonque Control

Before this second step is attempted, the tight jaw and stiff, flat, or rolled-up tongue must have been mastered. The conquering of an unruly tongue is a necessity in the development of a fine resonant sing-

ing or speaking voice When under control it is the key to coordination of the upper and lower registers, to the range, the power, and to fortissimo and pianissimo. To be under control, the tongue has to be trained for a few weeks without singing exercises, until its action becomes a subconcious, natural, and correct one.

Adults with poor voices -husky, breathy, nasal, and of short range-and also professional singers past forty years of age who are losing their upper notes, will find that the isolating and developing of the tongue muscles will be of great assistance, The voice will be rejuvenated and strengthened, and there will be a resonance and ease of production never before experienced.

It is impossible to give. in a condensed form detailed directions and exercises for this development, and a word of warning must be sounded to anyone attempting it without the aid of a teacher. Do not use

any mechanical device to hold the tongue down when singing, as this causes a hard, throaty, and flat intonation, The tongue can be trained to hang limp, resting on the lower teeth and in the front of the mouth. This sounds easy, but on examination of hundreds of voices, both of those in their teens and of adults, it does not prove to be, Instead, there is found a tongue that is tense, tir tight and turned under, the back part humped up and pulled into the throat. This condition is prevalent with amateurs, salesmen, speakers, and many others whose livelihood is dependent upon their voices.

Great voices seem to be blessed with a perfectly natural position of the tongue. In a word, they have strong tongues which take the perfect position with very little thought being given to it. For others, less fortunate, this corrective procedure is suggested,

A. Be seated before a mirror,

BIDÚ SAYÃO

Sensational Brazilian operatic soprano

B. Drop the jaw; the tongue should fall with relaxed jaw.

SOMEWHERE IN THE PACIFIC

Here is a V-mail letter from an Etude subscriber that all civilian readers ought to ponder.

"April 15, 1944

Gentlemen:

Please send the 'Etude' to my new address.

We get shoved around quite a bit, these days. It's good to keep up a contact with a thing as steady as the 'Etude.' Funny, the way it takes the experience of War to teach us the meaning of Peace and quiet-rest. Well, I've learned my lesson completely. And now for some more of the stuff the 'Etude's' made of.

> Yours truly. JOSEPH SKALSKI"

C. In this position think E or A, purse the lips, as if you were about to smile.

If done correctly, your tongue should now be resting on the front teeth as well as on the side teeth.

D. Now, with concentration, make a little groove in the rear of the tongue hold for a second then relax. Persist in this until you can make the little gutter without moving the Adam's apple or palate, keeping the sides of the tongue up all the while, contracting on the count of "one" and relaxing on the count of "two." After you have done this exercise correctly five hundred to a thousand times a day for many months, you will then be master of the tongue. There ere other exercises but this is the foundation for all of them

When you sing or speak, let the tongue be active and try to feel as if you were singing or speaking through it. Warning: When silently practicing this tongue exercise, use no more effort than in dropping

Adults past middle life can rejuvenate their voices by mastering this development, but it requires time and patience. Let the pupil sit quietly and relaxed for thirty minutes to an hour a day just contracting and releasing the main spring of the voice,

New Pupil, New Problem

Naturally, a singer cannot be developed from a person with no musical talent or ear for singing, but many are helped in strengthening the whole vocal and muscular part of the larynx and the muscles surrounding the vocal bands; even the palate muscles, which tense tremendously for the higher range, benefit greatly by this procedure. After the power has been built up, the singer or speaker must not have, and does not need, voices can hardly speak. Teachers of voice have this

In fact, the finished speaker or singer must arrive at the point where the whole organism acts as a unit, and all his thoughts are devoted to putting over the

Every pupil is a new problem, and the vocal teacher must have many different approaches to solve it. He must be able to demonstrate with his own voice, for there are many who can learn only by imitating. There are some teachers sixty-five and seventy years old who can sing beautifully and demonstrate the upper register with their own voices. The upper register was the secret of the range and power of the

great singers of the past. The greatest teachers of the sixteenth and sevenpora and his pupils all taught the importance of developing the so-called "head voice" as well as the lower voice. However, it took from five to cight years to bring this about and it was done mostly through exercises. Naturally, in these days of hustle and bustle and short cuts, such a method would be unpopular. When a serious-minded vocal teacher keeps a pupil on exercises without songs for six months, the pupil will usually find another teacher,

Any singer who is losing power to produce his upper notes should investigate this vocal physical culture. In this, all singers—especially the tenors and sopranos ing, as given in diction. -must find their pure upper register and bring it down to the lowest notes; then keep it exercised until it coordinates with the lower register.

Trying as are the problems facing vocal teachers, there is real gratification to be found in the appreciation of the men in the service, both today and in the first World War, for the training they received in the proper method of using their voices in speaking and singing. Their voices stand out above the racket and confusion when giving commands, and are still fresh at the end of the day when those with untrained any conscious effort; he acts entirely through thought. great cause to foster, aside from just teaching singing.

LIEUTENANT COLONEL JOSÉ ITURRI For years the great Spanish planist and conductor has been an enthusiastic aeroplane pilot. for years the great Spanish plants and conductor has been an emmastastic deroptane pilot, frequently flying from engagement to engagement in his private plane. It is natural that when he volunteered for the Civil Air Patrol he should receive the rating of Lieutenant Colonel, Major General Robert W. Harper is presenting him with his commission,

Phonetic Spelling Vital to Diction

by Velma Blauvelt

HE QUESTION, "What is diction?" immediately touches upon a controversial subject. The late Frank H. Colby, editor-in-chief of the Pacific Coast Musician, once stated: "If the person whose diction is spoken of be a singer or speaker, the assumption is that reference is being made to his the greatest teachers of the sixteening and so his teenth centuries were themselves great singers. Porteenth centuries were themselves great singers. Porteenth centuries were themselves great singers. only need consult leading lexicographical authorities on words in the English language to discover that all of them define diction as choice of words and do not extend it to oral expression."

The study of the technique of word production in addition to tone production will open up vast fields of new thought to a singer. And thus the singer's work, like that of the instrumentalist's, will be consistently directed towards the attaining of a complete command over the technical difficulties that stand in the way of a full and free expression of musical feel-

In considering diction, a singer must realize he has to deal with two kinds of technique. And these two essential forms must be welded into the convincing whole, Just so long as singers are sait fied with producing solely beautiful tones, convincing vocalization will remain the "musical armory" of the few.

Spelling by Sound

Speaking from my own long teachin experience, I have found nothing so beneficial as plonetic spelling. spelling by sound. When singing, one does not name the letters of each word, but utters the sound, and that is all the audience hears. As the student first attempts this phonetic spelling, he is amazed to discover that not nearly all the letters seen in a word or syllable are sounded. Take, for example, the simple word "write." There are five letters in this word; but only three have sound. Phonetically is rolled, i is long and t is an explosion of breath slightly separating the tip of the tongue from the hard palate. When this word has been spelled in this war it should be pronounced slowly and distinctly as a whole, and this before ever a note is sung. Thus the sound elements of each word become so distinct an audique cannot fail to understand and comprehend the meaning.

In forming correct habits of enum ation, endless repetition is needed. Consonants must be given with the same freedom as vowels, but they must not interrupt the continuity of tone or they will destroy the legato which is always brought about by phonetic spelling. Indeed, it is through phonetic spelling we can sing with a sustained legato line and with vital

Although muscles are responsible for articulation in producing consonants and vowels, it is really our intelligence that makes tones.

We are indebted to Alfred Spouse, director of the Vocal Department of the High Schools of Rochester, N. Y., for the following definitions of diction: "Pronunciation is the utterance of words with re-

gard to sound and accent,

"Enunciation is the manner of that utterance as regards fullness and clearness

"Articulation is the action of the speech organs in the formation of consonants, vowels, syllables and

It is pronunciation that gives color to the vowel and enunciation that makes the thought clear to others. But it is through phonetic spelling that both enunciation and articulation become things of beauty and clearness, instead of a muddle.

Another good definition reads: "Pronunciation is the utterance in a single impulse of the elements that constitute a word. It is the process of tripping easily from one sound to another until the combination of letters becomes a complete whole."-Fulton and Trueblood. It is here that phonetic spelling is particularly useful. Take, for instance, such words as went . oo-eh-n-t (explosive); soonest . . s-oo-n eh-s-t; brooklet . . b-r-oo-k-l-eh-t (explosive); or words such as where, when, what, whip, (Continued on Page 482)

A NYONE who has ever been a member of a musical organization has realized that no such group is ever better than its rehearsal period. And before rehearsals can be effective there must be adequate organization. With the mechanical but very necessary procedures running smoothly, the way is cleared for the real work. With a librarian caring for the music, someone checking attendance, a choir president presenting the business in a minimum of time, a mistress for choir robes, and with similar routine matters in capable hands, the rehearsal period comes into proper focus with music as its chief concern.

The director must analyze the abilities of his group. What is the age, the musical experience, of the group before him? What solo voices are represented? Which section is strong and which needs building? All these questions and others, such as those concerning the range and quality of the voices, must be considered in selecting the work to be done at choir rehearsal.

The director must set an aim for the rehearsal. Too many rehearsals fail because there was no definite goal set and the result was vague and doubtful; or perhaps the director attempted too much and made no real progress on any of the material covered. Don't worry about what you cannot accomplish; be enthusiastic about what can be done. Set the length of the period to suit the choir. If the period is too short, many who have given up their evening for rehearsal will feel that it was wasted.

Length of Rehearsal Period

If uncertain about the right length of time for your group, experiment a little. Perhaps the hour rehearsal, with each minute made to yield the most possible, will be best. Other choirs will find it necessary to rehearse twice as long, with suitable rest periods, if they are to prepare any music for special programs,

Directors will vary in their design of the choir rehearsal, but a good pattern to follow is suggested by F W. Wodell in his book, "Choir and Chorus Conducting": "Drill in Voice Culture and Singing, 15 minutes: Hymns or simple anthems already in rehearsal, 15 minutes; Taking up new music, 30 minutes; Rest, 10 minutes; Perfecting one or more numbers. 20 minutes."

Check the difficult places in the music for specia drill. One director who was rather young was asked how he had such command of the musical score. He did not try to pretend any special genius. He said: "I study two hours for every hour this choir rehearses."

In pausing to drill, isolate one measure-or as little space as possible-for the needed work. Much time is lost in repeating a whole section when only a measure or two is the source of trouble. When it is necessary to stop for this, drill so that it will never be necessary to stop at the same place again. Choirs gain confidence as they are given opportunity to work out the places that are weak.

Begin the rehearsal with some vocalises. The average choir singer does not practice daily. He is not in voice. A few humming exercises properly done, a few warming-up exercises on ah, may be the means of putting him into condition to sing well and with enjoyment. The tones which would have been forced are now vibrant and free, full of the resonance of the natural singing voice. The famous "Westminster Choir" of Dr. John Finley Williamson has always followed this practice.

Develop a Listening Attitude

These first few exercises offer the opportunity to establish the tone quality you want produced throughout the rehearsal. At times you may want to select a voice producing the desired tone quality and have it heard alone. Then you may ask the others to join, one by one, singing softly, imitating the more nearly ideal tone quality. A few moments may be taken to practice the good tone quality in pianissimo and forte, with diminuendos and crescendos. All of these skills are of utmost importance to later success in the rehearsal, and are in no sense a waste of time.

It is helpful to follow with some unaccompanied singing. The choir is now accustomed to listening for that basis of all good singing, fine tone, and will be ready to listen for accurate intonation. Simple songs or hymns and chants for the next service, offer excellent material and may combine aims.

Singing on pitch is largely a matter of training and

Streamlining Choir Rehearsal

by Kathryn Sanders Rieder



THE A CAPPELLA STUDENT CHOIR Oberlin Conservatory of Music at Oberlin College, Ohio

practice, but it must be checked faithfully in the non- experienced organist and much rehearsal. There is no professional choir. Checking at the ends of phrases or intervals which were not true, encourages more careful listening to the tones produced. At this time the balance of the various parts may also be practiced to advantage. It is excellent training in developing the listening ear, so essential to all who work with music. It is to be encouraged daily, since the tone produced is aided by the mental idea that precedes it and the keen ear that checks and adjusts it.

Seek variety in the types of music on the choir program. Many choirs are badly in need of the stimulus of different music. They like some bright music which they can sing with full voice. Perhaps much of it for the average choir will need to be of this type, for they may not be able to excel with music demanding highly finished presentation. But they need some other types as well. Certainly it is unwise to expect them to excel with unaccompanied music before they can sing perfectly in tune. The piano or organ does cover many faults, as well as adding its own interest. So, unless the group is skilled, select accompanied music. Practice the a cappella music at rehearsal as valuable training, and in the expectation of performing it in public

Set aside oratorio and larger forms until your group is ready. Oratorio requires a large choir or a very fine small one. It also requires a skilled director and an

ORGAN

virtue in presenting such music unless it is done well. Many who think they have been singing certain great choruses have caught scarcely a glimpse of them as they were meant to be. Before you select this type, be sure that your group is adequate to the demands it will make upon them. Music can be within the abilities of the group and still be of genuine musical

In choosing music for the church choir, seek words that carry an attractive, hopeful message. Many of the selections of past generations have been doleful. with much contemplation of death. Most people are helped by hearing the emphasis on religion for normal, active people who are interested in how to live today in a better fashion. A great choir director remarked a few years ago that we sing far too much sad music in our churches.

Diplomat and Choir Director

Since any one type of music used continuously grows tiresome, include the contemplative, the serious, the lyric, and the dramatic, all treated in the tradition of musical worth. In choosing the church choir music, the advice of a noted churchman might serve as a measuring rod, "Paint things as they are," he said, "then tell us what to do about it." Certainly this would produce a more constructive trend in the messages contained in the texts. The finest message is lost unless attention is given to diction. The ability to understand each word is prized by listeners, Clarity in diction is a characteristic of fine choirs.

At times the problems of the rehearsal period are not musical. For example, (Continued on Page 480)

THE ETUDE

It is entirely possible for an ensemble to sing well a melodic line in unison, but to have no real harmonic knowledge. The chordal structure may be vague and even out of tane, and the group may be compared to the chordal structure may be vague and even out of tane, and the group may be completed to the chordal structure of the chordal structure

Musical composition is not always satisfying if it employs only the simple harmonic structure of Handel and Haydn with its preponderance of tonic, subdominant and dominant harmonics and cadential sevenths. Chromatic alteration, augmented sixths, seventh and ninth chords, and close harmonies must be thoroughly familiar to all musical groups

if anything approaching artistry is to result. To familiarize the singer with chordal structure, it is usually well to proceed from simple major harmonies by easy degrees until the most complex harmonic structures offer no difficulty. Needless to say, all car-training is based upon the principle of constant listening and mental hearing.

The Minor Mode

Most groups flatten the pitch badly when singing in the minor mode, probably due to its minor and diminished harmonies with their lowered thirds. Since change of mode should offer no difficulties to a welltrained group, the following procedures are recommended.



Begin harmonic training with two parts. Sing a major third. Sustain and, without additional breath, lower the upper tone a semitone. Hold for several counts and return.

It is essential in all harmonic training that each section of the choir be perfectly at home singing any interval of the chord. For that reason do not have sopranos always singing the upper tone, basses the lowest, and so forth, Guard against the lower part asagging when the upper tone is lowered and check carefully that the upper section returns to exactly the same tone. Transpose to several keys and reverse parts.

Repeat the above procedure with the lower part raising a semitione. Be sure that the moving part returns to the original tone, as the tendency is to be under pitch at this point. Reverse parts and transpose. Employ the same procedure using a complete chord. The following tonal alterations are recommended. In all practice, sections should rotate so that all can sing any interval of the chord. Have the attack firm and the response instantaneous. If there is hestiancy, further drill on the alteration of the third is desirable.



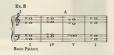
More Practical Hints on Ear-Training

by

Carol M. Pitts

Assistant Professor of Music State Teachers College Trenton, New Jersey

The following vocalise, if memorized and parts rotated so that each singer sings every part at will, should be of great assistance in laying a sound harmonic foundation. Transpose. Sing in quartets or with two or three to a part. Sing the pattern five times, each part automatically taking the next highest interval until it returns to its original part.



Assign parts to the root, third, fifth, or octave, not S. A. T or bass. The singer should note that the fifth of the first chord becomes the third of the second then the second then the second then the second then the third of the second chord becomes the third of the second chord becomes the third of the chord, and the fifth of the third chord becomes the third of the last. It is essential that she ready know what interval of the chord he is singing, otherwise the result is apt to be from habit she are fifther in the light of the same fifth in the light of the same fifth in the same fifth, in the same fifth in the same fifth, in the same fifth in t

Alterations of the above pattern provide splendid practice for the group. Sing the first chord major, the second minor, the last two major. In making this alteration, the fifth of the first chord moves a semitone to the third of the second chord, all other parts singing the same pattern as before. Rotate the parts.

Sing the first and last chords major, and the second and third, minor. Note partially the third chord and the modal feeling it forms. This salteration should be practiced until the forms. This salteration should be practiced until the property of the coughly familiar with its harmonies. Rotate the growth with minor, maltern in a many ways as possible. Begin with minor, end with major. Alternate major and minor ship all minor control and to reversa. Sing all minor. Sing all major for minor ship and the ship

BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The harmonic clarity resulting will amply repay singer and director. Always rotate the parts. A fine harmonic sense is seldom inherent, but is the result of thorough training of the ear



Altered Chords

Through chromatic atteration, endiess chordal farmations may be evolved. These harmonic changes appeal greatly to the singer and create a keen interest in tonal combinations. In developing chromatic alteration, first after only one part; then two, three, and finally all parts. Sustain the altered chord and check carefully for intonation. When dissonance occlored "solid." Most choirs need to swike carefully on chord "solid." Most choirs need to swike carefully on dissonant combinations, as the trustency is to sky wave from the dissonance and not sing it firmly.



Most modulations are introduced by dissonant harmonies. Modern music contains much dissonance; hence it is well to develop major and minor seconds and sevenths. If a group can sing these intervals firmly and in tune, other dissonant intervals will not cause difficulty. Insist upon firm result without wavering or hestiance.



Encourage the singers to form quartets and experiment with close harmonies. Such tonal experiments are helpful in developing harmonic consciousness.

Modulation

The most sensitive or characteristic tone of our scale system is the seventh, or leading toon. Change of key, or modulation, is merely a shifting of the tonal center, or tonic, from which the other notes of the scale proceed in orderly arrangement. Modulation is very frequently secured through the introduction of the leading tone of the new key. This new leading tone is of great tonal and Continued on Page 484

THE ETUDE

Festivals Which Stimulate Student Interest

DURING the past several months it has been my privilege to act as guest conductor and critic of numerous District and State School Band to projects are being sponsared as substitutes for the pre-war School Band Competitive Pestivals which have played such an important part in the development of the instrumental program of our secondary schools.

The Concert Band Pestival program differs in many ways from its foreruner, the Competitive Pestival. In the new program, the participating bands perform midridually two or three selections from a repertory of their own choice. These individual performances may or may not be adjudicated. In some festivals, the guest conductor is requested to write a confidential report and rating of the bands performance, whereas, entirely a selection of the program of

In many of the festivals the concert is brought to a climax by either a select band whose personnel is composed of the outstanding musicians from each of the festival bands, or a massed band composed of the entire membership of all bands. In either event, the select or massed band is rehearsed by the guest conductor on the morning or afternoon of the Festival

Concert. In some districts the performance is pre-

sented in the school or city auditorium, while in other

instances, if the festival is held in the spring, the

school stadium or city park is preferred. In practically

every festival, capacity crowds attended the concerts

and from all indications were tremendously impressed

While these festival concerts do not replace the

competitive festivals in the post-war program, they

are serving a very vital current need, as well as prov-

ing to be a satisfactory and practical substitute for

the competitive festivals which have been discontinued

for the duration. Although the concert festival pro-

gram does not as yet meet the standards of perform-

ance of the competitive festival, nevertheless it does

offer some advantages over the latter. As for example,

in the competitive festival there is always the prob-

lem of rating the various groups, while the concert

festival program eliminates that feature. Also, we find more participation of the less proficient bands and that or less immature bands, since they need not be concerned more of

by William D. Revelli

reas minartic stances, since they procure to be obtained with a rating. Hence, this program does more for the individual school districts and counties since it provides an opportunity for all schools having a band, regardless of its ability, to enter the festival without embarrassment to the students, school administration, community, or conductor.

Community Advantages

The district or county festival also eliminates long-distance travel, and brings the festival program districtly to its own people rather than to an unifamiliar community and audience. In other words, the festival concert more or less brings the program to fits people rather than taking it from them, and in addition saves the community considerable expense by eliminating the travel heretefore necessary when attending the state and regional competition festivals. It is

been generally agreed by most school band conductors that competition festivals have proved their value more during the present period than when the program was actually functioning. Its elimination has proved its worth, as many bands have lost standards and student interest since the competition festivals have been discontinued.

In my experiences with the concert festival programs I have found that, with few exceptions, the standards of performance were considerably below that of the competition bands. This cannot be attributed to the war, since I base my opinion on the pre-war program. The festival concert bands usually lack complete instrumentation, and their repertory is often inadequate in content and ill chosen in regard to quality I have also found it difficult to secure inspired performances from some of these groups, due to the material and lack of individual preparation. There seems to be too little responsibility and serious study on the part of the festival participants. The philosophy seems to emphasize participation-with less regard for standards. The competition festival has its faults, and without doubt frequently overemphasizes the value of the "superior" rating. Nevertheless, a premium is placed upon a job well done, and that would seem to be good training for the student's future. We cannot deny that the meeting of standards and objectives is inevitable and that education, be it music or otherwise, will be judged to a degree by its standards, results, and contribution to the problem of

The competition festival as conducted during the past few years, placed a premium upon "standard of performance." The competing soloists, ensembles, bands, orchestras, or choruses were competing, not against each other as in the early contest days, but rather against a standard of "superiority." This was a very sound and worth-while educational plan. It related all of the good qualities of the competition. There were no lesers or winners, only superior, excellent, good, average, or poor performers and performances. Students were performing against themselves instead of against opponents. As a result, more bands, orchestras, and soloists were engaged in the task of improving their general musicianship.

Now that the war has temporarily eliminated this competition and the trend is toward the concert festivals with no ratings or criticisms, we must give more and more attention to the standards of performance and see that the students receive the same thorough training, guidance, and preparation that was provided the boys and girls of the competitive era

Properly organized and administrated, the concert festival program is certain to make an important contribution to the instrumental program in our schools.

Not a One-Man Show

It is a comparatively young program and is still anticed with 'growing pains.' Certainly time and experience will do much for those sponsoring the program and the future will find great progress in its organization. One of the major weaknesses of the present is its gross mismanagement. In too many indifferent programments of the programment of the prodaministration to be the principal cause for the failure of those particular festivals.

The sponsorship of such a project involves endless details, much planning, and (Continued on Page 484)

BAND and ORCHESTRA

also partially responsible for the renewal of commu-

nity life which was practically lost in the late pre-

The aforementioned facts represent a few of the

advantages of the concert festival. Yet the fact re-

mains that the competition festival still has many

advantages over the former, one of the most outstand-

ing being that of musical standards, individual student

motivation, responsibility, and pride. It is human

nature to love competition, and since it is a factor in

our everyday living it seems only logical that it be a

part of our training and educational program. It has

IOLIET HIGH SCHOOL BAND, JOLIET, ILLINOIS

A R. McAllister, Conductor

with the programs.

The Library of Congress Recording Laboratory Goes to War business. The unused collections of records have included many rare items in perfect condition because the discs or cylinders have never been played. by Will H. Connelly

NE OF THE GREAT STEPS in advancement of American music history was taken by the music division of the Library of Congress in April, 1940, when it established its recording laboratories. Funds for the elaborate equipment and the expense of making documentary recordings were provided through a grant of \$41,520 from the Carnegie Corneration

The recording laboratory and its mobile field equipment will make it possible for the music division to provide schools, libraries, and individuals with authentic recordings of American folk-music, American poetry-read and interpreted by its authors; unpublished string quartets, new American music, and similar materials. Previously, access to these treasures was possible only to those who could come in person to the Library in Washington or defray the high expense of special transcriptions. When the work of the music division is completed under the Carnegie grant, thousands of new recordings of American folkmusic, and duplicates of a large portion of the division's store of songs on discs, will be available to all. It will then be possible for a student in Washington to study the fiddle tunes of the Carolina mountains; for a poet in Florida to hear the ballads of the Evangeline country of Louisiana; or for a musician in California to hear the songs of the pioneer Forty-

Through the Library's records it will also be possible for a student to trace the migration of American folk-music and to make historically accurate note of changes in verse and melody in the various regions through which the music progressed

The Laboratory Goes to War

Completion of the tremendous project must be deferred until after the war, in order that the skilled personnel and elaborate equipment of the recording laboratory may be devoted to the present war needs of our nation. The laboratory is making all of the master foreign-language records for the Army education branch of the morale service division of the Army. These are the recordings which have literally revolutionized the science of language instruction, enabling average American soldiers to master conversational elements of difficult European and Asiatic dialects in a matter of weeks, where years were required by conventional programs of language edu-

The Laboratory

As librarians, dedicated to the task of preserving the fruits of human experience and creation for unborn generations, the staff of the music division have set the highest standards for the quality of their recordings. This, in turn, demanded recording equipment of the greatest possible fidelity. For this reason most of the equipment in the laboratory was especially designed by their own engineers, made to their order and installed under their own supervision

The master discs are cut on two Scully recording machines, supplemented by a number of playback turntables for "dubbing"-a process by which the sound contents of two or more discs are synchronously combined into a single recording,

collections of recordings in the world, and include more than ten thousand songs on discs, plus many more recordings on paper and cylinders. The resources of the Library, however, extend even beyond the vos store: rare recordings in many private collections will also be duplicated as arrangements are made with

On several occasions the Library has been success. ful in purchasing for nominal sums phonograph record stocks of country stores that have gone out of business. The unused collections of records have in-

chased. These acquisitions form one of the largest

A large number of badly worn, scratched, and broken records have been received by the Library, and laboratory technicians look forward to the day when they may be successful in repairing or reclaiming hundreds of significant recordings so that they can then be phono-duplicated on modern discs. Such work is delicate and tedious, particularly in the case of records which have been scratched or broken and reassembled. The oldest disc in possession of the Library is a wax-covered paper disc made by Alexander Graham Bell in 1890. An inscription on the disc, signed by Bell, indicates that he was experimenting with styli and the effect of varying depths of cut. One of the post-war projects of the laboratory may be an attempt to re-record the Bell disc-with the prospect that its message may be lost forever unless a satisfactory recording result from the first course of a recording needle through its soft waxen

First Performances Preserved

The national Library is unique to possessing the Coolidge Auditorium where first performances of the work of contempo-

rary composers and of pare musical works available only in manuscript, are presented. This auditorium is permanently wired to the sound studio of the laboratory so that concert performances may be recorded in their entirety Thus, contemporary composers in all parts of the country may be widely heard and have an opportunity of hearing their works in performance.

State Archives Planned

The Library's vast collections of unrecorded and unpublished music in manuscript, especially the compositions of fifteenth, sixteenth, seventeenth, and eighteenth-century composers eventually will be made generally available through records and radio transcription.

The plan of the Library is to serve as a national depository of recorded American folk-music and classical compositions, and to arrange for a system of state and local archives cooperating with the Washington collection, which will give students and musicians access in their home communities to recordings of the national Library.

Ultimately, however, tens of millions of Americans will enjoy the fruits of this great project through Library transcriptions presented over national radio networks and local broadcasting stations. In this way the music division will fulfill the conception of a truly national library by extend- (Continued on Page 477)

To Regain Technical Fluency

"I have recently begun to practice again after not playing for over ten years. My technic is coming back nicely, but it seems to me my fingers are not as strong as they should be. . . . Can you recommend any-thing for me to practice that will improve thic? I om working on the Kreutzer and Fiorillo studies, which I was doing when I

stopped studying.
2. I should like to know also how I can improve my sight-reading. I never had much chance to do it, and now that I have opportunity to play quartets, I read badly. L. M., Wisconsin.

Did you give any special attention to your finger grip when you resumed practicing? To have done so would have brought back within a few weeks the former intensity of your grip. This nervous intensity, so necessary to clarity of technic and to the production of a vibrant tone, is a quality which is not natural to many violinists, in the sense that they can depend upon it even when out of practice. Usually, however, this finger strength returns fairly quickly. Even though a player may lose for a time that neculiarly alive contact with the string which is called "grip," it can be regained in a day or two by thoughtful practicing. But ten years is a long time, and it may take you two or three weeks to recover the supple strength that you are at present missing.

Slow practice is essential, and you should avoid, if possible, all rapid playing for about ten days. Start your daily practice with slow, three-octave scales and arpeggios, taking about one second to each note and being sure that each note is stopped with an instantaneously strong grip. Be careful that you grip with only one finger at a time: that is, do not allow the other three fingers to be tense while one finger is stopping its note. You would do well to begin your practice in this way and continue for at least two weeks-many violinists always do sobut after the first few days you can also allow yourself to play the scales somewhat faster, giving sharp attention to the action of each finger. You would also benefit greatly, I think,

by practicing the ninth study of Kreutzer as I recommended in the January, 1944, issue of The ETUDE-that is, lifting each finger sharply as the next note is played. This is not the conventional way of playing such passage-work-tradition says that the fingers must be held down as much as possible; nevertheless, I have found it to be the most effective means of developing strength and independence in the fingers. You should work on the trill study in D major, No. 19, in the same manner, using the variants I suggested in the March issue of THE ETUDE. Another study that can very profitably be practiced in this way is the thirtieth

At first, you should play these studies quite slowly-at a tempo of about 1 = 66 -making consciously sure that each finger falls with strength and "snap," and that it is lifted with equal celerity as soon as the next finger grips the string. Later, as you become conscious of increasing strength, you can gradually in-

This type of finger exercise is tiring, and you must be careful not to overdo it. If you devote ten minutes to it twice a day, it will be quite sufficient. And for music. And here, I think, lies the chief pad of some sort if they are to hold their goodness' sake don't continue practicing when you are conscious of a sense of so long from your violin, you have prob- who do not need a support are usually strain or fatigue in your hand! As soon ably not yet regained that instantaneous people of stocky build, with short necks

AUGUST, 1944

The Violinist's Forum

Conducted by

Harold Berkley



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

your hand loosely downwards for ten sec-

fatigue: what they are more likely to

ence being one of the most important

adequate technic, and the ability to "read

second nature. Fortunately, they develop

mands of the music being played: a

player who is not at home above the

fifth position will have a difficult time

if he attempts the first violin part of

one of the later Beethoven quartets:

whereas he might be able to sight-read

technic is necessary_whatever technic a

player has must be under subconscious

But something more than adequacy of

a Mozart quartet very well indeed.

The question of technic is rather more

quickly if given the opportunity.

2. Good sight-reading is the result of

acquire is a chronic muscular cramp.

ahead'

This need not worry you, for it is a quality that will certainly return before long if you follow a carefully chosen course of study. In this connection, I think it would do you a lot of good to study the "24 Caprices" of Rode, for they require a high degree of coordination.

Meanwhile, whatever you are practic-

Prominent Teacher

and Conductor

ing, you should endeavor to acquire the habit of reading ahead, for this is perhaps the cornerstone of good sightreading. A fraction of time is required for the eve to take in a group of notes and flash an understanding of them through the brain to the fingers: if an unexpected change of harmony occurs. or a change in the pattern of the music. the player who sees only the notes he is actually playing will probably stumble. A good rule is to keep the eyes at least a beat ahead of the note being played. And for sixteenths in rapid two or fouronds or so. Resume playing only when quarter time, the eves should be reading the hand feels completely relaxed. Many two beats ahead. Few people do this violinists-and pianists, too-think that naturally: it usually requires practice. they acquire endurance by "playing over" But the habit is not difficult to acquire, and if you make up your mind to read ahead when you are playing anything whatsoever from notes, you will soon several qualities in combination, experi- gain facility in doing so.

Finally, never allow yourself to stop Others are a good sense of rhythm, an when you make a mistake: go right ahead, keeping the rhythm steady in your mind. If you do this, you will cer-Counting accurately and sensing the tainly find your place within the next recurrence of the first beat are absolute- measure or so. The violinist who puts ly essential. If, following a long rest, one down his instrument or bow every time is not quite sure where the first beat he stumbles is definitely retarding his falls, the likelihood of coming in on the development as a sight-reader-besides right beat is rather remote. These at- being a possible cause of embarrassment tributes of good sight-reading must be to others!

constantly developed until they become The ability to read well at sight is an essential part of a good violinist's equipment, as well as the source of much enjoyment; so the time and thought you complicated. Obviously, there must be may consume in acquiring it will be well sufficient technic to cope with the de- spent

Is a Shoulder Pad Necessary?

Will you please advise me whether a shoulder pad or cushion is necessary to advanced violin playing, or can one who is accustomed to shifting and holding the violin with the left thumb have an equal

In the past, arguments for and against control. In a Haydn or Mozart allegro the use of a shoulder pad have often there is little time to figure out how a waxed exceedingly vehement; nowadays, passage should be fingered or bowed; the however, the "pros" are rapidly outnumplayer's technic, therefore, must react bering the "antis," for it is increasingly automatically to the demands of the realized that most players do require a cause of your difficulty: after being away violins easily and without tension, Those as you feel this, stop playing, and shake coordination between eyes and fingers. and prominent collar bones. The player

of taller, more slender build who uses no pad generally gets into the habit of pushing up his left shoulder in order to hold the violin firmly, or he holds it up with his left hand. Neither of these faults is an immediate handicap in the earlier stages of study, but both become so as the years go on.

The tendency in each case is to create stiffness in the left arm. Pushing up the shoulder puts an unnatural strain on the muscles of the back and unner arm and the violinist who plays in this way for a period of years very often develops a chronic ache in his arm or shoulder. This inevitably affects the ease with which he plays technical passages, for the lack of relaxation and of muscular coordination cannot help slowing up the movements of his fingers. The player who holds up his violin with his left hand is likely to run into similar trouble as his technic advances. A passage of rapid and complicated technic gives the hand quite enough to do, without the added responsibility of holding the violin in position. If it must also do this, the likelihood is that the effort will cause a pronounced stiffening of the arm. Furthermore, supporting the violin with the left hand is liable to be a decided hindrance to the development of a free and relaxed vibrato. These ill effects are rarely noticeable to a player in his teens: they usually appear in the early twenties, as his physique matures, and it may take him years to overcome them.

It would seem, then, that the acquisition of a relaxed and coordinated technic is aided, for most violinists, by the use of a shoulder pad. There are, however, arguments against its use which are worth

Critics of the pad generally give as the reason for their disapproval the fact that "it deadens the tone of the violin." In the case of a pad that presses against the back of the instrument, this is undoubtedly true. But as there are several kinds of shoulder pads which do not touch the violin at all, the criticism has very limited validity. In this connection it may be remarked that many teachers who refuse to let their pupils use a pad, nevertheless permit them to use a chin-rest which clamps on the side of the violinyet this sort of chin-rest checks the vibrations of the instrument every bit as much as the wrong kind of pad. The only type of chin-rest the aspiring violinist should use is one that clamps over the tail-piece.

Another argument frequently advanced against the use of a pad is that it causes the violin to slope too sharply to the right. This criticism, too, is valid only in the case of a pad which is too large or is badly adjusted. A well-fitting pad of the right size allows the player to modify the slope of the violin at will, according to the string he is playing on.

The desire of every violinist is to acquire a facile and accurate technic and a vibrant quality of tone, and he certainly will not be willing to sacrifice the latter to the former. The position in which the violin is held exercises a good deal of influence on the quality of the tone: if it is allowed to slope downwards away from the player, the tone will always be less concentrated and less vibrant. It should be held so that the strings themselves slope slightly towards

(Continued on Page 482)



THE LIBRARY OF CONGRESS RECORDING LABORATORY

the sound matter of the old recording into the main control panel, where it is amplified and passed on to the Scullys for recording into the form of master discs. A Rare Collection

structed according to specifications prepared by the

Library. A specially designed crystal pick-up passes

Field Recordings

by way of a master control panel. The sound signals,

which may originate from one or several sources, are

received, amplified, modulated, or combined in the

control panel. These sources may be the microphones

in either of the laboratory's spacious broadcasting

studios, the dubbing tables, the sound systems of two

auditoriums in the library, or may be brought in from

any point in the world by means of powerful short-

wave radio receivers. One receiver is a Hallicrafters

amplitude modification set of a type used by the Navy

on its battleships; another is a Hallicrafters frequency

modulation receiver for recording selected portions

of FM broadcasts,

Because folk music

ed for the sake of

integrity in the gen-

graphical region

where it is played or

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has nine nortable re-

cording units as well

as a completely out-

fitted sound truck

All of the units have

their own power sup-

plies operated from

storage batteries, and

several have gasoline-

powered generators

for use in charging

the batteries. Before

the war, the Labora-

tory field recorders

were in use in such

points as Alaska, Cal-

ifornia, Wisconsin,

and the Ozark Moun-

One of the most

interesting devices in

cylinder transcribing

machine used for the

drical records. The

machine, a superb ex-

ample of craftsman-

gears-has been con-

ship with hand-cut

playing of old cylin-

tains

must often be record-

Music, readings, or sound effects enter the Scullys

For fourteen years prior to establishment of the recording laboratory, the Library sponsored a project for recording American folk-music in the field. Donors have given significant collections to the Library, and a number of worth-while collections have been pur-

"FORWARD MARCH WITH MUSIC"

THE ETUDE

"FORWARD MARCH WITH MUSIC"

What Is a Virtuoso!

Q. I am eighteen years old and have been studying plano for three years. I play such pleces as Notturno, by Respighi; Waltz in A-flat, by Durand; Rakoczy March, by Liszt, afthough these take quite a bit of practice. My ultimate goal is to be a con-cert planist, and I want to ask you how long you think it will take me to become a virtuoso. My teacher says my ability to read difficult music is wonderful but that otherwise I am just average. One of my biggest problems is making myself study theory, which I find boring and difficult. How important are theory, keyboard har-mony, and so on, to one who wants to be a virtuoso?—J. H. S.

A. I believe you are a little mixed up in your ideas about a virtuoso. It is true to transpose a composition from G mathat there have been cases in which a jor to E minor, but since these two keys singer or player had enormous mechan- have the same signature you will often ical dexterity without fine musicianship find that a composition is partly in G to back it up. But the day of the "virtuoso" of that type is over, and today change in the signature. Perhaps that the fine performer is also a fine musician who knows his harmony, counterpoint, form, and all the other things that go to make up what is called "musicianship." Most outstanding performers of the present began to study while quite young, and they have worked constantly and indefatigably for years and years, sacrificing practically everything else to their musical ambitions. You are rather late in beginning such intensive study, and considering all the things you have told me in your letter (I don't have snace to print them all). I do not feel like encouraging you to proceed with your plan. But probably Uncle Sam will in any case have another plan for you, and by the time the war is over you may have changed your ideas entirely.

I believe that only those with really outstanding talent and who have had a chance to begin serious study early in life ought to look forward to a career as a concert performer-or "virtuoso" as you call it. For the others the road is too long and there are too many disillusionments and heartbreaks before the end is in sight. So be a good soldier, continue to play and enjoy good music, and on the idea of beginning with some sort after the war you will be among those of a "whole," analyzing this whole in ing in their homes, by supporting every form of music in their communities and churches, and by giving their encouragement to music in the schools -which are the real cradle in which a

Who Was Gustav Damm?

Q. I have secured a book by Gustav Damm, published long ago in Germany, and I should like to know how the author ranked as a teacher, composer, and player. I should also like to know what he means when he says that a certain composition in G major may be played in E minor.

A. The name Gustav Damm was a pseudonym used by Theodore Steingräber to its place in the whole so that the who was the son of a piano maker. He founded a music publishing firm in Leipzig in 1878, but before that he had published a piano method under the name of Gustav Damm. Evidently he taught piano but I can find no reference to his standing, so my guess is that he was just another "thorough German piano

Questions and Answers

Conducted by

Karl W. Gehrkens

major and partly in E minor without any is what he means.

What Is the Matthay Method?

Q. A writer on music teaching recommends to piano teachers that they follow the advice of Tobias Matthay: "To separate complicated processes and teach them singly instead of simultaneously." And at another point: "In learning to play the fronted with the task of assimilating nine separate processes." He does not state what these processes are and I should appreciate very much your throwing some light on them.—J. S.

A. I do not happen to know the details of the Matthay scheme, but if you will look in THE ETUDE for December, 1943, you will find an article by Matthay himself, and in the editor's note at the top of the page you will find the names of three books in which you will, I feel certain, find the answers to your questions. The Matthay approach is of course only one of many possible methods, but the success of this fine teacher's nunils indicates that it is a plan that ought certainly to be given consideration. Intelligent music study is always based

who contribute to making America mu- order to examine and practice upon vasical not by astonishing audiences by rious details, then incorporating these its place in a gradually perfecting whole. their virtuosity but by playing and sing- details in the "whole" so that it is now more perfect and more complete. Having Matthay means when he urges that the dotted quarter rather than the eighth gone through this process, the pupil, child work at details, for of course de- represents the basic beat if the tempo is presumably under the guidance of a fine tails are important only as they take fast rather than slow. So the metronomic teacher, now analyzes the improved their place in a whole which by improv- indication must indicate the kind of note "whole" and discovers other details that ing its parts is gradually becoming more that represents the basic beat as well as musical America will develop. Good luck are imperfect, so he sets out to master and more nearly perfect. these, always returning to a performance of the whole, which, as the result of such repeated study of more and more details is coming gradually closer and closer to perfection. So the road leads from an imperfect whole to the study of a part, which upon being put back makes the whole more nearly perfect but still not entirely so; therefore, there is needed further analysis of and practice upon certain parts; each time a part is perfected, however, restoring the detail whole may be more complete and per-

As to keys, it is of course impossible at some detail, and that when he has a better answer.

"FORWARD MARCH WITH MUSIC"

Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

It is probably something like this that

An Unusual Abbreviation

Q. Will you please explain the meaning of T.S.P. in the piece Prelude in A.-flat. Op. 28, No. 17, by Chonh? It is edited by Paderewski and appears in a collection called "Modern Music and Musicians." These letters are frequent used in pieces edited by Paderewski and also the sign @ which follows the letters.—L. A. H.

key to be struck. It was used in the case metronomic indications are of help in of thorough-bass notation to indicate finding this. that only the bass note was to be sound-If the process is continued long enough ed, with no accompanying chord. T.S.P. the details are finally all mastered and might mean "sound only one tone, and the piece as a whole becomes entirely piano," but why the coda sign @ should

How to Find the Right Tempo

Q. I would appreciate some information about tempos. How can one find the rate of speed if no metronome number is given, the only direction being such words at andart, allero, and so on? Even when the metronome number is given there seem to be a such words and the such words. I would also like to know with the number. I would also like to know which are measure in 64 following to the such was the such as the su a measure in 6/4 following a section in 4/4 and marked l'istesso tempo is of the same length as the measures in the pre-ceding section, or whether it is the quarter note that is the same length .- C. M

A. There are three ways of finding the tempo of a particular piece of music-(1) from the metronomic indication, if present; (2) from the so-called tempo terms-which might better be called "mood terms"; (3) from the "feel" of the music as one performs it. If all three of these fail, then your only recourse will be to ask some more experienced musician for his opinion, or possibly to secure a recording of the piece by some well-known artist. This latter procedure is always valuable in acquiring ideas on interpretation.

Tempo, or mood terms such as allegro. presto, adagio, and so on, give one at best only an approximate idea of the tempe, and I have always feit that it was a mistake to print any of them on the metronome, Adagio, for example, means "at leisure," and it is supposed to indicate a tempo that is slower than large which means literally "broad," "stately," But sometimes a movement marked largo is appropriately taken at a slower tempo than another movement marked adagio. So even at best these terms give us merely the general mood of the music, and the individual performer must then translate this mood into what he feels to be the proper tempo.

If there is a metronome mark it means that there are to be so many notes of the kind printed, per minute. Thus, J=60 indicates a tempo of sixty quarter notes to the minute. But J=60 means that the eighth note rather than the quarter represents the basic beat and that there are to be anty eighth notes per minute; and J.=60 likewise directs you to think of the .. as representing the basic beat and to play sixty is per minute. Usually the lower figure in the measure sign represents the beat note, but not always. In 6 8, for example, the the number of these beats per minute.

To find the correct tempo is often very difficult, but it is very important for if your tempo is wrong everything else is likely to be wrong, too. So I advise you to devote much care to finding just the right tempo of each composition that you perform. Of course the tempo of a virtuoso piece, or "show piece," depends on your virtuosity; but in all other mu-A. The letters T.S. are an abbreviation sic the tempo should be derived from for an old direction Tasto Solo, meaning the construction and the feel of the literally "key alone;" that is, only one music itself, and both tempo terms and

In reply to your last question, the direction l'istesso tempo refers here to the tempo of the quarter-note beats. In fact perfect. But it is highly important that follow these letters I cannot figure out. it is practically always the basic beat the student shall constantly keep in I do not have the edition you mention to in tempo directions, the only question mind the whole which he is attempting so this is the best I can do; but perhaps to in tempo directions, the only quadricular to interpolation to interp to perfect, even while he is working hard some of our readers will be able to supply a note represents the basic beat. These are very interesting questions.

THE ETUDE

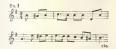
Musical Ideas Come First

by Richard Mc Clanahan

Richard McClanahan combines an extensive teaching experience with a broad educational and musical background. As a boy he studied with a pupil of Martin Krause, who was a pupil of Lisst. Next he attended Northwestern University, where he was graduated from both the College of Liberal Arts and the School of Music, He then did concert work until that was interrupted by World War I. Since then he has specialized in teaching and has studied further in this country with Percy Grainger, Marguerite Melville Liszniewska, Harold Bauer, and others; and in London with Tobias Matthay. He thus has had the opportunity to investigate many methods and traditions—those of Liszt, Oscar Rait, Scharwenka, Deppe, Wieck, Leschetizky, and others. Since making the acquaintance of Tobias Matthay's work in 1923, he has made seven trips to London for study with that master and has become widely known as a proponent of his original and powerful ideas. Mr. McClanahan is one of the founders of the American Matthay Association, and was its president for four years. For many years he has been Director of Music in the Riverdale Country School, from which work has grown the Riverdale School of Music, where over one hundred pupils study under his direction.—Extraor's York.



HE WORD "rhythm" has many meanings. In general, it refers to the organization of musical sounds in time-to such matters as beats, measures, and long and short notes. But in one of its more specific meanings, it may refer to the way in which sounds fall into definite designs, into rhythmic forms, which the mind can readily grasp. The Viennese song popularized by Kreisler-The Old Refrain-Jurnishes a very simple and clear illustration:



While there is much variety in the melody and, in the Kreisler version, in the harmony, when it comes to rhythm, only one design is used-a short, twomeasure one, easily recognized because continually

Ex.2 3 1 7 1 7 7 7 1 1.

Such a design may be called a "rhythm," and it is with this meaning of the term that this article is concerned. Further examples of one-rhythm pieces are the Chopin Preludes in A major and C minor. The first uses a two-measure rhythm throughout; the second, a one-measure rhythm:



However, such simplicity and uniformity are exceptional, for the best phrases and periods of our greatest composer are distinguished by the number and variety of the rhythms contained within them. Take, for example, the first phrase of the slow movement of Mozart's "Sonata in F major." shown in Ex. 4.

The measure would be more suitable if cut in half, either by calling it two-four or four-eight. The latter would help the player to think it more deliberately. On the other hand we might retain four-four, but double all the note-values, thus making it also look more deliberate.

In any case, here we have at least five rhythms. Rhythm 1 is a two-measure rhythm (counting now in four-eight meter). Rhythm 2, a slight variant on 1.



The same relationship exists between 3 and 4, which are one-measure rhythms in four-eight meter. Nos. 5, 6, and 7 are too small to deserve the name, yet their individual singling out and recognition will prompt much expressive detail in our playing. No. 5 is significant and full of meaning, doubtless deriving some of its meaning from the similar rhythmic effect with which the preceding rhythm began; that is, the accented passing note embodied in the little twonote relationship, \$ 1. No. 6 is like 5, except for an added upbeat; and No. 7 uses the same melodic outline of "up a third, down a second," but lengthens the accented note and adds a little ornamentation. No. 8 consists of but three notes. These merely fill in the time between the end of the first phrase and the beginning of the second. Nevertheless, they are thematic, or significant, since they consist of the same three notes with which Rhythm No. 5 began, Notice that all have "feminine" or unaccented endings.

A simplified version will disclose the basic structure and serve to confirm our analysis. First, play the simplified version, then add the ornamental notes of the original:





This example brings up the question of finding the correct measure for musical ideas; also the related one of placing the bar line at the right point in the idea. Since composers often make mistakes in this regard, or do not bother to change the location of the bar-line, even though the musical design has changed, students should, if necessary, be prepared to make such corrections for themselves For instance in Ghopin's Prelude in C minor and Schumann's Gade, the har-line might be more in agreement with the true rhythmic and harmonic structure if drawn as follows:



To go, now, a little deeper into the matter, "rhythms" are really the embodiment in time-notation of what the Greeks used to call "the motions of the soul"the external forms into which musical feelings condense, or crystallize. In short, rhythms are musical ideas, and if one would learn to think music correctly he must then learn to think in terms of such ideas.

A rhythm must be at least one measure long; otherwise we do not have a metrical accent. And it may be as long as five or six measures, which is about the limit of what the mind can hold together as one idea. Anything less might better be called a motif-

as in the French folksong Sur la Pont: or a figuration 3 as in an Alberti bass.

Coming now to practical matters, a musical phrase is too often merely a monotonous series of notes with no differentiation, no punctuation, no organization. And, as Dame Myra Hess has so aptly put it, "If all notes are alike, none mean (Continued on Page 486)

Practice With Your Brains! by Dr. James L. Mursell

A SOCIETY MATRON in London during the late eighteenth century was presenting a bouquet of fulsome compliments to the English painter, Sir John Opie, renowned both for his distinguished work and his gruff disposition.

"Oh, Sir John," gushed the lady, "your color effects are simply too wonderful. Do tell me, what do you mix your paints with?"

"With brains, ma'am," grunted Sir John.

In those three word; he hit off an idea of basic importance for all workers in all arts. Suitably altered

and transposed for musicians it amounts to this:

If you are a student, paste that motio up in your practice room. If you are a teacher, have it on display in your studie, it is good psychology and good sound common sense, Practice which is just a thoughtless, inattentive, unanalytic going over and over of material yields a slow and messer harvest. It may even be positively harmful. What gets one places is not so much the amount as the quality of once's work, not the number of hours put in, but the degree of intelligence brought to bear during those hours, and indeed during each minute of each one of them. So the point for the student is to use his brains in his practice, And the business of the teacher is to help him do so better than he could by himself.

A Revealing Symptom

Here is an illustration to show part of what this means. You settle down to practice, and decide to go to work at scales. They are to be taken in parallel octaves with a range of four octaves. You start in, and go up the keyboard. Everything seems good enough for the first three octaves, but in the fourth you begin to fumble, and at the turn you fall right off the tightrope. What to do? Keep right on trying? This is what very often happens. But it's brainless practice, isn't it? There's something the matter in that last octave. Somehow or other the machine has slipped a cog. Very well, stop and think it over. To be more specific, the pattern of movement which carried you over those first three octaves has gone to pieces. Just how? And where? And why? Set out to find an answer to those three questions. When you think you've got it, but not before, start over again, Then your next try will not be simply a blind effort made with an optimism for which you have no good reason. It will be an intelligent experiment, which is just what it should be. Solve the movement problem. and you have solved that particular problem in the playing of the scale, Other problems will, of course, arise-problems of added speed, of smoothness, of lightness, for instance, Tackle them one by one, And tackle them in the same way. That is how to make practice-time pay dividends

Naturally the same idea applies to vocalises, to exercises, to studies, and to difficulties you find in a composition. Remember that any failure is a symptom —a symptom of something wrong with the action-pattern. A persistent note-error, a persistent bungle, means something wrong with the action, and should be treated with this in mind. You are doing something wrong, with the action, and should be treated with this in mind. You are doing something wrong, with the action, and should be treated with this in mind. You are doing something would be the state of t

The finding out may not be easy. It may call for intensive analysis, and for the expert services of a good teacher. The scientific investigation of skill has shown that the difference between a successful and

an unsuccessful movement pattern is often quite eight. The difference between what you do with your body when you fumble a passage, and what a fine virtuoe does with his when he executes the passage superiatively is often minute and obscure. But it certainly shows up in the result! And the discovery of that difference is the secret of rapid progress. So, it all your practicing, you should be constantly for the passage cannot be constantly that you for the passage of the passage of

But there is another way, too. By all means give analytic attention to the movements you make. But also give analytic attention to the sounds you produce.

This calls for a special. conscious effort. Indeed it is a kind of effort which you must train yourself to make. You know how possible-in fact how easy -it is to play or sing without really noticing much of what actually happens in the way of music produced. This amounts to sheer thoughtlessness, poorly directed or completely undirected attention. It is brainless routine, rather than practicing with one's brains. What every student needs to work for, and what every teacher should seek to promote, is the kind of ear-training which makes a person critically aware of the results of his own efforts when he practices,

To make this concrete, let us go back to that scale again. Some of your scale practice should be the kind of experimentation with movement which I have described. But there is another approach which should also have a place. Before ever you play your scale sit outetly

close your eyes if it helps, and concentrate on just how you want it to sound. Comentrate on the elements of rmoothness, lightness, speed, dynamics, and above all, rhythm, which you want to hear coming out of the instrument. Then go ahead and make a try. Then sit quietly again, and mentally review all the results of your effort. Here once most of course, you have a notion which applies to more, of course, but also to vocalises, exercises, studies, and passages in compositions.

A Clear Mental Aim

You may be inclined to admit that this is good as a scheme for ear-training, or for building and supersonable and the same state of the same state of the same state of the same state of fact it most certainly will. The musted result is the goal, the end, the objective. The movements of your body are the means. Successful technical performance means the coordination of means to

ends. And you simply can't bring about such a condination unless you have the end clearly in mind. If you want to shoot a rifle well you must attend to the various necessary movements, such as holding it tightly against your shoulder, cuddling your cheek against the stock, squeezing rather than jerking the trigger. Some separate practice of these movements can doubtless help. But these won't really come together and coordinately drawing a handly or proceed that we have a largest continuous to the condition of t

That is why awareness of how a passage should sound and how it does sound can be a tremendous help in making it sound the way you want it. A person runs into a technical difficulty. He goes over it again and again, but it refuses to clear up. So far, this is unintelligent practice, routine practice. Then he sets out to study the movement pattern by means of which he is carrying it. This is at least one kind of intelligent practice. But once more, no success! Then he calls inner hearing to his aid. He realizes that the passage has a determining melodic contour, or harmonic conteur, or rhythmic contour. He sets out to make it sound that way, and after just a few tries the difficulty is gone like a fog bank when the wind shifts. The learner's keen awareness of the musical shape he wants to produce has carried over into the movement pattern he is setting up, and has made just the small but crucial difference that changes failure to success So there are two ways in which brains should be

used in practicing - by attending to the mean (that is, the action pattern), and by attending to the end (that is, the sound or the musical shape). One shifts from one emphasis to the other, and indeed often combines the two of them But the point is that good practicing should be s series of thoughtful attentive applytic evperiments, not just a routine. To be sure, routine also has a place. It is necessary to go over and over material to confirm and results. But consolidat the value of routine is not so much to bring about improvement, as to con-

Almost every day I hear lots of music students at work. Often and often I stop outside a closed door and listen to somebody laboring with a plano, or a clarinet, or a fiddle, or a vocal apparatus. My universal impression is

firm the results of dis-

covery made by reflection.

analysis, and the applica-

tion of brains

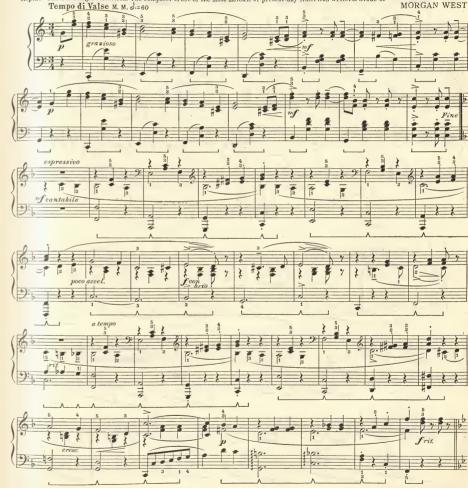
that there is far too much strumming and tooting and scraping and yodeling, and not nearly enough silence and thought. An old organ teacher of mine one kindly told me that the best thing about my playing of a certain piece was the rests. I'm quite sure this most students would get far more dividends from their practice if they put more and longer rests and pauses into it. For in the rests and pauses the bring gets a chance to do its stuff. And it is the discovery of new and better methods by brain work, and not plusging away in the same old groove, that brings about improvement.

Dr. IAMES L. MURSELL

Dr. James Lockart Mursell, distinguished Englishborn psychologist, educated at the University of Queenaland, Australia and at Harvard Duiversity, has held important professorships in American Colleges since 1920 and is now Professor of Education at Teachers College, Columbia University. His activity in must education has been especially valuable—Editor's Note.

ALPINE WALTZ

To anyone who has stood on a Swiss mountainside and heard the peculiarly carrying tones of a yodeler come from a far-distant valley, the word "Alpine" has a nostalgic reflection. The composer is one of the most melodic of present-day American writers. Grade 3.

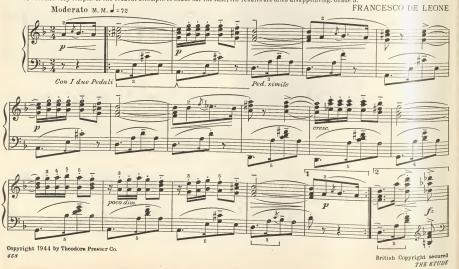


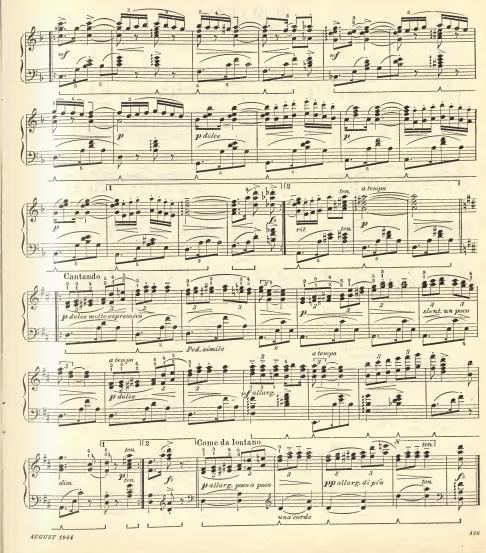
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AUGUST 1944



The very versatile and prolific Francesco De Leone has eaught the Latin spirit of South America in his Tango in D. The "trick" of playing pieces of this type is to keep the left hand shythm automatically regular and center the attention upon the right hand. It is a "knack" which, when once mastered, becomes very simple-lif the student attempts to count out the tane, the results are often dispiniting. Grade by





From SYMPHONY No.4

When Robert Schumana presented the D Minor Symphony to his wife on her birthday, September 13, 1841, he said, "One thing makes me happy. the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have strength to reach it." The Symphony was performed that year and then laid aside for ten years, when he rewrote it. Brahms preferred the original version. The Romania represents Schumann's rich and original musical virility. Grade 5.

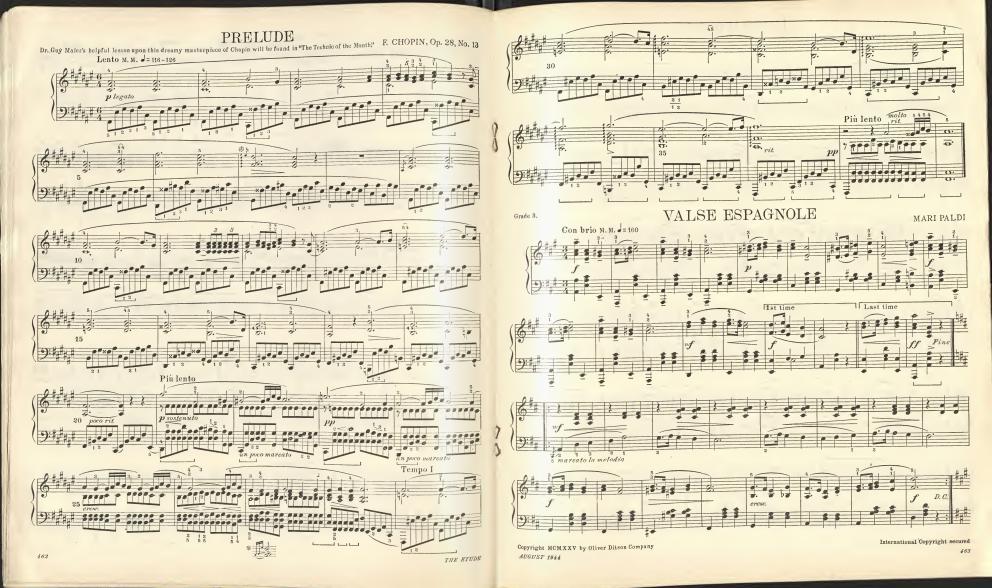
ROBERT SCHUMANN



THE ETUDE

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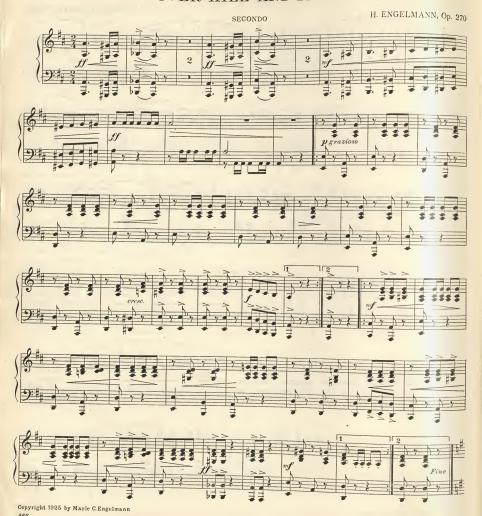


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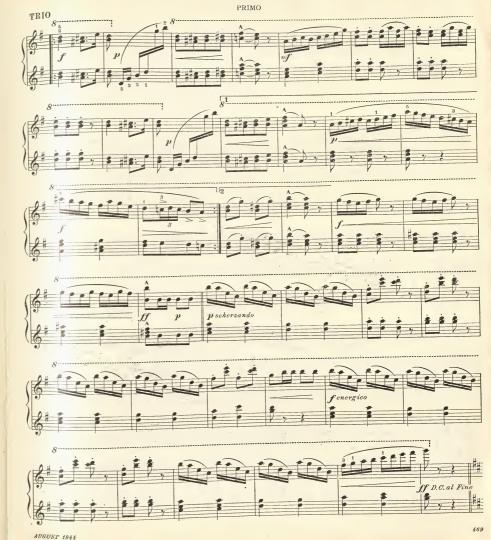
OVER HILL AND DALE

OVER HILL AND DALE

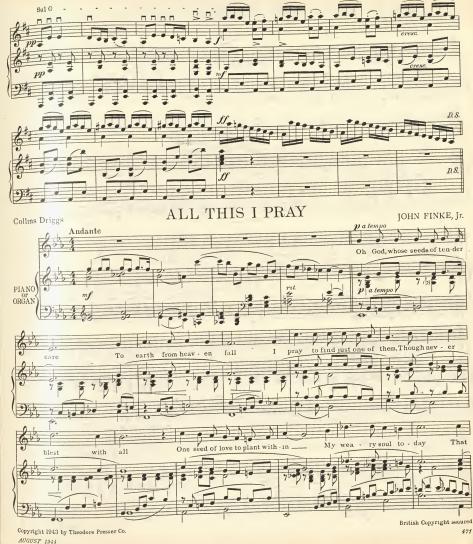














SWEET HOUR OF PRAYER



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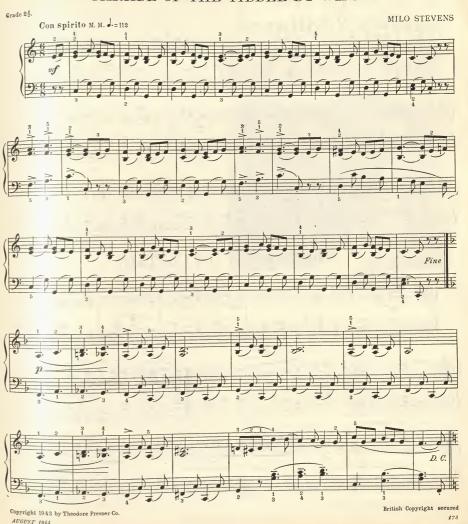
HOME ON THE RANGE

This appealing song describing the beauty of the western plains is probably the most widely known of our native songs. Grade 2.



THE ETUDE

PARADE OF THE TIDDLE-DY-WINKS



Grade 14

RUSSELL SNIVELY GILBERT







THE WOODEN TOY CAPTAIN







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The Technic of the Month Conducted by Guy Maier

Prelude in F-sharp Major, Op. 28, No. 13 by Frédéric Chopin

remain caviar to the rank and file. The supersensitive F-sharp major Prelude is one of these. Its beauty is so fragile, its fragrance so subtle that most students pass it by as uninteresting-and therefore unworthy of serious study. To appreciate truly the flavor of this exquisite piece you must lie out, in midsummer, on a hilltop in deep, lush green grass and watch the cloud shapes drift lazily by. At such times the soul hangs suspended between earth and sky. There is no longer awareness of physical line, weight, or substance. The body ceases to exist. Deep contentment and profound peace merge the spirit with the universe. Only a beautiful Nothing exists.

Such, I think is the rarefled atmosphere which you must breathe if you wish to mirror the Chopin of the F-sharp major Prelude. But first of all, be on your guard against thinking of the "six-four" Lento tempo too slowly. Don't even consider the fact that the measure contains six beats, but think rather of making a rhythmic half circle to the melodic B in Measure 2, and another to the melodic C-sharp in Measure 4, with two secondary swings, or "sways," in each measure.

The soft luster of the right-hand melody must float serenely over the lefthand haze. Avoid playing these lefthand tones with single finger articulations: shape each half measure with one gentle elbow curve. Change damper pedal at half-measure intervals only; use soft pedal throughout the Prelude.

ERTAIN compositions will always Treat the constantly reiterated righthand melodic A-sharps very sensitively Once you have sounded the first 4-sharn of each phrase, let the others which fol low vibrate and diminish like the everwidening circles made by a pebble dropped into a quiet pool. These later A-sharps must not be considered as added notes, but rather as sets of vibrations sent out by the first A-sharp,

If occasionally the shape of an inner voice can be made subtly audible, so much the better-as in the left hand of Measures 8, 16, 17, 20, 24, and so on.

Make very little change of tempo for the Piu Lento middle section; be sure, however, to play its first two measures (21 and 22) extremely softly, and the sequence which follows (Measures 23 and 24) with scarcely audible pianissimo.

When the first theme returns (keep it moving!) watch out for those added "obbligato" top tones beginning in Measure 30. As you arpeggiate these chords play the original melody tones with light fingertip percussion, and the top obbligato voices with "paint-brush" touch. How ravishingly beautiful are the melting modulations which Chopin evokes

Play the last two measures of the Prelude very slowly, ppp, and with progres-sive ritardando to the end. At the final softly breathed chord, earth, sky, clouds, and spirit dissolve into evanescent, ethereal nothingness. . . . Is it any wonder that this lovely Prelude is caviar to the crowd?

The Library of Congress Recording Library Goes to War (Continued from Page 452)

ing its benefits not only to students, II Anglo-American Shanties, Lyric musicians, and musical experts, but to the entire nation.

The first broadcasts of recordings from the Archive of American Folksong were made by the British Broadcasting Corporation from forty of the archive's field recordings. The Music Division also sponsored a series of broadcasts on the Columbia School of the Air during a period of two years.

Six Albums Now Available The Library has already issued six albums of phonograph records (vinylite pressings) which are now available for sale to the public. According to Dr. Harold Spivacke, chief of the Music Division, the songs in the albums represent the cream of the Library's folksong collection and have been chosen with considerable care. These albums are:

I Anglo-American Ballads Five 10-inch records with album Songs, Dance Tunes and Spirituals Three 10-inch and two 12-inch records with album \$6.25

III Afro-American Spirituals, Work Songs, and Ballads Two 10-inch and three 12-inch records with album \$6.50

IV Afro-American Blues and Game

Two 10-inch and three 12-inch records with album \$6.25 V Bahaman Songs

One 10-inch and four 12-inch records with album \$6.75

VI Songs from the Iroquois Longhouse Five 12-inch records with album \$7.00 A catalog describing the albums in

detail, and listing the price of individual records, can be obtained without charge by writing to the Library of Congress, Music Division, Washington 25, D. C.

Oh, what a beautiful evening



Mary and Dan have "two on the aisle" at their favorite musical show-their own music, played as they like it, by their own fireside. No, they're not musicians especially. This became their pet hobby only since they got their Hammond Organ . . .

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The Mind's Ear

(Continued from Page 435)

quisite and intimate instrument must realize how little idea of a symphony score can be given on a guitar. However, we know from peculiar first-hand information that Richard Wagner depended upon the piano to stimulate his imagination.

When studying in Germany years ago, your Editor had a Hausfrau (housekeeper) who was the daughter of a widow who lived near Frankfort, Wagner and his family came to live with her as boarders. She often told of the misery of the composer when he had to wait three weeks after his arrival until his piano came. She said, "He was as angry and sullen as an animal in a bear's cage It was very hard to live with him. The moment his piano came, however, he was all smiles. He caressed the instrument as a child caresses a new toy."

Wagner, however, was a very indifferent pianist. He depended upon the visits of his father-in-law, Franz Liszt, to hear his scores transcribed to the keyboard through the magic of the great Hungarian virtuoso.

The ability to read an orchestral score is an acquisition well worth the hard labor required in learning the art. To be able to sit down quietly and peruse a Beethoven, Tchaikovsky, Schumann, or Franck symphony, as one would read a play by Shakespeare or Molière or Lope de Vega, is a supreme intellectual and emotional experience.

Learning to read music so that, one can hear it is greatly facilitated by the study of solieggio as it always has been taught in some continental conservatories and here and there in America When soljeggio has been studied thoroughly and exhaustively, the individual can read in the "mind's ear" anything in print. On one occasion Lieut.-Commander John Philip Sousa, who was thoroughly trained in soljeggio by his teacher, Esputa, wanted to illustrate how the rapid notes beginning Rossini's "Semiramide" should be played, sang the passage, naming the degrees (do, re. me. /a, and so forth) with a swiftness that was unforgettable Souse had trained himself to take in a whole page of a score at a glance. He also could read entire pages of a book at a time, in much the same manner as Thomas B Macauley.

Only a few centuries ago kings and queens did not think it necessary to be able to read. Reading was something that could be left to slaves and impoverished scribes. In his youth Epictetus was a slave in the bodyguard of Nero. The invention of printing made it possible for all to read. Illiteracy became a sign of loss of caste. We have an idea that the time is coming when all serious are particularly indicated and the indiread Sheridan's "The Rivals."

"Kenilworth." "He that climbs a ladder marvelous.

must begin at the first round." The process may prove difficult at first, but always remember that what others have learned to do, you also can learn, with practice and persistence. We recollect with what joy we became able to read the four clefs of a Palestrina Mass,

In our extremely callow youth, in church we fear that we would turn to the refuge of silent hearing during a full, dull sermon, and in our mind's ear would hear the hymns sung by imaginary quartets of the world's greatest singers. Then, for the fun of it, we would Since much of the beauty that can be fancy hearing them sung by a strident produced on the piano cannot be graphirural choir. It was fine training in tonal cally indicated, the printed page offers imagination, at the sacrifice of ecclesi- comparatively little guidance. Therefore, astical respect.

Berlioz who, after much acrimonious op- this, imagination is a most important position, was offered the post of profes- factor. sor of harmony at the Paris Conserva- In the Pastorale by Scarlatti, there is spontaneity of a cuckoo call and is not then were considered very bizarre har- in trying to perform trills which sound a well thought-out effect monic effects. We have a strong conviction that the ability to play the piano facilitates the study of harmony, provided the student also masters the art of listening with his "mind's ear."

It was only in his "mind's ear" that Beethoven heard most of his later works. He was so deaf that only by shouting at him could be hear the human voice and toward the end, he showed by his conducting that he could not hear even the symphony orchestra.

In these days of highly perfected electrical recordings and the great wealth of broadcasts coming to our homes, there is no excuse for the ambitious musician not to advance hmself to score reading if he so desires. Those who had to learn to do this in the period prior to the modern electronic instruments could not possibly secure in the finest conservatory centers of the world one-fifth of the opportunities we all now possess. We predict that the day will come when musicians will have libraries of abbreviated scores to read in their "mind's ear" and also to have at hand when the great orchestras are playing old and new masterpieces. In the midst of world chaos we, in our blessed America, can turn constantly to music for surcease.

Why Music Study Is a Priceless Investment

(Continued from Page 436)

musicians, judged competent, will be ex- vidual may be dull in other respects. pected to read the score of, let us say, Such was the instance of the moronic. "The Marriage of Figaro," just as a high blind Negro planist, Blind Tom, Long school graduate would be expected to observation, however, has made clear that there is a vast accumulation of spe-The art of reading silently, as with cific evidence pointing to the fact that all other arts, is to be acquired by start- music study (according to the stateing with the most simple texts and ments of many celebrated men who have progressing, step by step, to the more studied music as an avocation), acceledifficult works. Sir Walter Scott says, in rates mental activity in a manner quite

Finding Effects

by Nora E. Taylor

PIANO PLAYING, to be interesting. like birds. It is, in effect, a cuckoo call, phrase should produce to every phrase should produce an effect. the player must search his music to dis-Another who listened mentally was cover all of the subtle nuances; and in

toire in 1838. He refused the offer on an opportunity to produce an effect which heard again, thus creating the impresthe ground that he did not play the is essential to that type of composition. sion of a cuckoo having flown across the piano. It was difficult to realize that at This particular effect is quite likely to scene and sped out of hearing. It looks time he wrote the score of the be overlooked if the piece is studied su-commonplace in print, but a little prac-"Dampation de Faust" he did it without perficially, since it occurs in the bass at tice will make it sound realistic. This is the use of a keyboard, to try out what a point where the player may be absorbed only one instance of what we may term



After the thirds, it breaks in with the



THERE'S MUSIC IN THE AIR!

"Let's go, fellows!" The Third Marine Aircraft Wing Band of Cherry Point, North Carolina, "takes the air" to play at nearby airfields, Brigadier General Claude A. Larkin is responsible for giving wings to the music makers, who heretofore have been land bound. Master Technical Sergeant George F. Seuffert, of Brooklyn. holds the baton.

Voice Questions

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be publithed.

He Has Lost His Head Tones

Q. What causes the head tones of a young Q. What causes the head tones of a young man of twenty-three to become loat? His voice has dropped several steps and these tones are unnatural. He sang in a recital one evening and the next day he noticed that his voice had dropped down a couple of tones and that he had lost his head tones. His teacher tells him that he has a trumpet voice and he brings to me, his accompanist, pieces with high loud notes for which he has an obsession. There is not one lesson in which I do not have to play the big, high climaxes several times for him while the remainder of the composition gets very little work. His voice is so loud that when he is gone it takes me quite a while to get back to solid ground. I try to make him sing more softly, but to no avail. He thinks loudness is a desirable quality, especially in the climaxes where high notes are

2. He beats time with his hand, which I think detracts from his singing. Do you think he should do this?-W. N.

A. Without a personal audition it is very dif-ficult for us to tell exactly what alls your young tenor. Your description of his course of train-ing suggests that he is using too much force, ing suggests that he is using too much force, singing continually too high and too loud, with the mistaken idea that loudness alone will make his singing attractive to the public. He is trying to amaze and astonish his audience instead of charming them. The fact that therefore he has been been as the support of the supp already he has lost a few of his brilliant, high tones should be enough to convince him that he is on the wrong track. If he continues to force his voice, it seems likely that his upper notes will become increasingly difficult or that he will develop either a tremolo or a breathy tone. His mental attitude towards singing seems to be wrong. He should try for beauty of sound, clarity of enunciation, finish of style,

musician If he would learn to play the piano and to read music, he would not need to beat time with his hand, which is very disturbing to his physical poise, and visually unpleasant to his audience.

Loss of High Tones After a Blow Upon the Head

9. I am sincteen and about two years ago
For the struck on the head by a baseball. As a result I had constant headeches and I lost are result I had constant headeches and I lost with the struck on the head by a baseball. As a result is had constant headeches and I lost with the struck of th my high notes. I was a coloratum appears but now I am a lyric. I am singing the right way, I know, because my teacher is well known for his training. It feels as if my throat were sore and I cannot sing for a long time. My high notes from a high La-Ta-Do crack completely, after two years. If it were laryngitis I am sure that my throat would have been better by now. Do you think it is possible that something is wrong? Everyone tells me that I have a beautiful voice and would not like it to go to waste. A friend of mine tells me that she read a book by Marches which says that an accident like this could affect the voice. What shall I do?-G. M.

AUGUST, 1944

you to obtain the opinion of a brain specialist who might be able to relieve your mind of any anxiety upon this subject.

Forgetting The Words of a Song After an Illness

Q. Is it customary for a singer to forget the words of songs? Until recently I could sing about twenty different songs at a moment's notice. With one or two rehearsals I could add twenty-five more. The songs I kneu nell I went over on the piano about once of week. Now, after a spell of illness and being a guest in a home here, I was asked to sing. was quite annoyed to find myself searching for some of the words of songs that I knew so well before I was ill. The music came without effort. Can it be that singers must con-tinually go over their songs? I sing Gilbert and Sullivan's songs and some of Victor Herbert's, besides hymns .- E. S.

A. It is not at all unusual for a singer to forget the words of a song and remember the music perfectly. This is the reason why so many recitalists carry with them onto the stage a small, unobtrusive book of words. There is an official prompter in French and Italian opera performances, whose business it is to speak the words before they are sung. It is to speak the words before they are sung. It is a detestable custom, for all too often the sound of the prompter's voice is clearly audible to the audience over both the singer and the orchestra, with a most Irritating effect. The prompter has no place in modern opera. Wagner despised him, so he is not used in

Wagnerjan opera performances.
2. It may be that your illness was a severe one from which you have not entirely re covered. Besides this, you have been living with friends and you have been deprived of your regular practice periods, both during your illness and your convalescence. You must be patient. When you return to your own home and you can resume your practice undisturbed, and as you improve in health, we think your memory will return to normal Nevertheless, it is a fact, as you point out, that singers must continually review their songs or they will forget them

sometimes can go up all four octaves. Do you think my voice will go any higher?—Miss R. S.

leading. Ask your teacher what he means by it. We much prefer his assurance that you have "a very nice volce" and we advise you to act upon that assurance.

2. At nineteen you are old enough to stand a

regular, careful series of daily exercises. How-ever, if the exercises prescribed by your teacher seem to tire you too much, either they A. The sare several possibilities two-loved in the loss of years a possibilities two-loved in the loss of years a possibilities two-loved in the loss of years are too long or you have not mastered the several pour voice has matured during the loss of the los 3. It is barely possible that the blow upon the head may have slightly affected the brain. He real range of the voice and about not be any ou suggest, though this sorrely seems libeti. As you live so near the greatest city in few fulled states, it would not be difficult for in the training of the songs and arias the valied properties.

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Streamlining Choir Rehearsal

(Continued from Page 449)

finds fault, interrupts, makes himself posture and walk with improved balance generally a problem? It seems best to let and poise. Singing cultivates the imagsuch an individual know that his sug- ination and reflects it vividly on your gestions are welcome at other than re- face. It breaks down self-consciousness hearsal time. The director has in mind and encourages optimism through diffiwhat he wants to do, the most important culties overcome. thing coming first. To go off on some "It will make the speaking voice more side issue at that time is neither desir- vibrant and add to personal charm. It

able nor practicable. organist who feels called upon to set the acquires a deeper feeling for the meandirector straight. A pastor told of one ing of words through singing the poetic such incident. An elderly organist de- text. He appreciates and enjoys more moralized rehearsals by calling the direc- fully the achievements of artist singers tor on points she felt he missed. At last he hears. Singing brings a fascinating the pastor spoke to her, saying that un- interest to the colorful literature of song less she could permit the director the It makes the singer more vitally alive authority he deserved, the church must yet absorbs him in the pursuit of beauty ask her resignation. The good woman It releases pent-up emotions and exwent home, thought the matter over, but presses an otherwise inarticulate self." decided that she could not change—and resigned

In all such problems of dealing with emotional tone, Singing is an emotional the human element producing cross cur- experience. While it must be informed rents, the experience of a publisher may and controlled, it is primarily felt. To be helpful. He was asked how he dealt end a rehearsal thus is to have the group with the cranks, often critical sometimes anticipate the next meeting even abusive, who wrote to him, "With kindness," he said, with a rueful smile. possess the director if he is to communi-"You never know when you are dealing cate it to the choir, Bach loved music so

with a wounded animal." Let the choir members recognize some truly called a musical missionary. Direcof the benefits they are receiving. One tors, too, will find that their best results man listed a few of the things he ap- in choir rehearsal come from the wholepreciated most. "Singing is good for your hearted desire to share their enthusiasm health. It causes you to breathe more for the wonder and power found in deeply, thus purifying your blood as you beautiful music.

what shall be done with the person who take in fresh air. You take on better

will develop a better memory and a In churches, at times, it may be the keener power to concentrate. The singer

By all means, let each rehearsal include some singing that lifts the whole

Above all, the love of music must deeply and completely that he has been

Midsummer Wartime Badio Music

(Continued from Page 442)

neighbor nations accurately and impar- Viva America, tially informed on every major develop- Calling Pan America, heard Saturdays ment of the war. There can be no doubt at 2:30 P.M., EWT, brings the music and that the broadcast of the American news folklore of Latin America direct from analyst carries much weight below the the capitals of the neighbor republics to border, and there has been considerable audiences throughout the States. The wisdom in flashing in Spanish and continuance of this successful series is Portuguese to Central and South Amer- based on the premise, says one radio ofica all news broadcasts at the very mo- ficial, that cooperation between the ment they are reaching listeners in the Americas must operate as a two-way United States

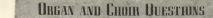
authentic music are carefully chosen our neighbors." leaders in their respective fields of entertainment. A musical revue, called Viva musical programs in the other Americas America, was inaugurated last January, has been most gratifying to radio sponin order better to acquaint North Amer- sors here. The New York Philharmonic ican listeners with the type of music Orchestra, the Philadelphia Orchestra, being sent to Latin America. This pro-

results after the war. As one radio official gram, heard Thursdays at 11:30 P.M., of our acquaintance says, it may well EWT, presents artists regularly featured make the International language of to- over the Network of the Americas. These morrow Spanish rather than French. But include Nestor Mesta Chayres, Mexican this is looking ahead, and predictions lyric tenor; Alfredo Antonini and his are something to be avoided. Increased Pan American Orchestra; the Celso Vega momentum of war developments has re- Quintet, Afro-Cuban instrumental group; sulted in a larger number of newscasts and other Latin-American artists. Lisand news analyses during the past year. teners who have travelled southward in A staff of Latin American analysts has the old days have nostalgic memories of been constantly at work to keep our the countries they visited revived through

street. "We must not only send our cul-The Latin American artists heard reg- ture and our ideas southward, but we ularly from Columbia's short-wave stu- must endeavor to learn something of the dios in New York in daily programs of vast cultural and musical background of

The interest in many of the serious

(Continued on Page 492)



Answered by HENRY S. FRY, Mus. Doc.

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Q. What stops, and how many are ordina- of membership depend upon the kind of memw. weat stops, and now many are ordina-rily found on reed organs containing the bership to which the appendix of the relative organization of the control o possible to remove some of the reed pipes and substitute flue pipes in their places in an organ of this type or in a one-manual reed organ? Can you name any books which deal with the construction of small read and pine organs in a manner which would make them of practical aid to a person desiring to build such an instrument?—R. P. M.

A. There are several different sizes of reed organs of the type you mention. Prices also vary, and we are sending you information by mail. We suggest that you state your desires to the hullder and request prices. We do not have price lists. Reed organs do not, as a rule, con-tain reed pipes; consequently, you would have to replace reeds with flue pipes. As the aver-age reed organ is built on the "suction" plan and flue pipes on the "force" plan, it would not be practical to replace the reeds with pipes. For books on the construction of the Sanner, "Organ Stops," Audsley and "The nodes! In many places it seems audward to Contemporary American Organ," Barnet. There follow this rule.—J. R. are also several books, including one on construction of the reed organ, which was one. struction of the reed organ, which were pub-lished in England, but under present conditions, price and delivery cannot be guaranteed.

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A. As the books you mention were published previous to the development of Electronics they do not treat on the subject. As we tronics they do not treat on the subject. As we understand the office of publication in England was bombed, they are not available now, and we suggest "The Contemporary American Organ" by Barnes. So far as we know, the American Guild of Organists does not insist now the inclusion of certain features in the FOR SALE: Used Vocalion, Two Manual Chapel Style, Reed Organ with Clavier, Electric Blower and Decorative Pipes. Box CA c/o THE ETUDE. American Guild or Organists does not linear on the inclusion of certain features in the Console, even though they be recommended by that body. We suggest that you address the Guild Headquarters at the General Office. Room 3405, International Building, Rockfeller Center, 630 Fifth Avenue, New York City, FOR SALE: STEINWAY CONCERT GRAND Absolutely LIKE NEW. SUB-STANTIAL DISCOUNT, Joseph Holstad, 337 Oak Grove, Minneapolis, Minn. SINGING MADE EASY—Book one dol-lar, Eastern Studios, Chambersburg, Pa. stating the information you require. FOR SALE: Slightly used classics, back popular songs, List 10c. Fore's (Dept. E) 3151 High, Denver 5, Colorado.

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for membership which permits the applicant to take the Fellowship examination. The initiation fee is two dollars, and the dues are three dollars per year for any class of membership.
The fees for examination can be secured from the Chapter to which the applicant belongs, or may be had by addressing the headquarters of the Guild in New York City.

Q. What approximate tempo would you suggest for the Andante Sostenuto of Widor's "Gothic Symphony?" Should rubato be used? I experience great difficulty in phrasing the first eleven measures so that the rhythmic pulse may be discerned. Would you advise detach-ing the first sixteenth note from the following notes in each measure of the accompaniment part? In the edition which I am using, each ornament is attached to the following principal note by means of a slur. Should the orna-ments take their time value from the principal

quarter notes to the minute, varied for effec-tiveness according to the size of the church, its resonance, and so forth. We also recommend a Q. From time to time you have recommended Whitneyth's "The Electric Orpm" on a mutural rubeto, suggested by the solo maledy mended Whitneyth's "The Electric Orpm" on a mutural rubeto, suggested by the solo maledy mended whitneyth's "The Electric Orpm" on the control of the co will enhance. In ancient compositions the orn-amental notes, in at least some instances, took the time from the principal note following, but in this case it is best that the time be taken from the preceding note; in fact, we believe that was Widor's usage.

> Q. I play every Sunday on a reed organ containing the stops named on enclosed list. I have never studied organ and know nothing about proper combinations, just using them according to sound. Is there any material available that will instruct me? Can you suggest music that can be used on it? I would like a book of hymn voluntaries and one with the classics.—K. R. P.

A. If you have a good ear for tone, you have the right idea in using the instrument according to "sound." For your general information, 8' pitch is normal (same as piano), 4' an octave higher, 2' two octaves higher, and 16' pitch an octave lower, than normal pitch, Landon's "Reed Organ Method" includes pitch. Landen's "Reed Organ Method" includes achapter on "Organ Shugs and Their Manage-ment" which might be useful for your purpose. For must for the instrument your might examine the following: "Reed Organ Player" by Lewis (contains some classics): "Reed Organ Selections for Church Use" (contains Calastics): "Re Stulle Hymn Church User (Contains Calastics): "The Stulle Hymn Church Landen Lan

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The Violinist's Forum

(Continued from Page 453)

the player. A pad that permits this to be done without any raising of the shoulder possesses the first major qualification of excellence, Another essential, of equal importance, is that it be free of any contact with the back of the violin. And, finally, it must be of such size and shape that the player can hold the violin firmly, without strain or tension, whether he is playing on the E string or on the G, in the first position or in the tenth. All this may sound like a counsel of perfection, but it is really not so difficult of attainment. The violinist who is willing to search and experiment can always find a chin-rest and pad that fulfills these qualifications, and which he can use with ease and comfort.

Building Character Through Music

(Continued from Page 440)

it cannot fail to affect the character of the student in daily life, Employers know that expert workers with tools demanding great accuracy are usually very dependable, honest, and truthful people. Music demands an even more highly developed accuracy and this must have a very pronounced influence upon the character of the individual.

Phonetic Spelling Vital to Diction

(Continued from Page 448)

where the aspirate is sounded before the w, and pronounce them phonetically, and into a fine big fat one, by mechanical see how distinct becomes the pronunciation. Daily practice along these lines would make for more intelligent diction in both singing and speaking.

If you would improve your pronunciation, stop trying to pronounce words and direct your effort to pronouncing letters. The invariable medium for forming and sustaining vocal tone is the vowel. Therefore, establish the vowel first in pure form and sustain it until time for the next letter, be it vowel or conto interrupt the vowel without doing soul! violence to the tone; for "singing is prolonged speech."

In the study of diction it is essential for every singer to analyze each syllable and to give to every vowel and consonant-sound close attention. Only by so stand his words.

the writer's judgment, consists in correct is not so sure. pronunciation, clear enunciation and dis-

tinet articulation. Add to this correct tone production and you will have one of the foremost elements in artistic

Keep Jazz Within Its Limits

(Continued from Page 437)

Ferdinand Stark, out in San Francisco who delighted in Viennese waltzes. He played them marvelously, too! Ysave when he stayed at the St. Francis Hotel where our crowd was, often got together with us and played Viennese waltzes until three in the morning. I based my first arrangements on the general pattern of the Viennese waltz-that is, a brilliant introduction, a series of good modulations all through, and another brilliant effect in the coda. Later, I developed the theme-and-variations type of arrangement, based partly on the classic form and partly on the plain common-sense belief that you must play the song through as a song at least once, to have the audience know what you are doing. I've often been asked about arrangements-aren't they sometimes overdone? Personally, I don't think in terms of "over-arranging" or "under-arranging." The question is: "Is it in good taste? Is is music?"

The actual physical arrangement of my broadcast performances is based on the needs of radio. A single microphone would never give a faithful picture of an entire orchestra. We use four, set un at strategic spots, according to the effects we want to send out. You might compare the different acoustic technics to the making of moving pictures. The symphonic orchestra in its own hall is the long shot-one over-all view gives you the whole story, Radio broadcasting is the close-up. Just as the close-up blots out everything except the one effect the producer wants you to see, just so does engineer-control throw the tonal emphasis away from certain instruments and on to others. Long ago we learned that a thin little tone could be dilated means. It is this mechanical control that serves as the basis for broadcasting. That is why microphones pop up at different places, why groups of instrumentalists huddle around a "mike." They are simply giving you emphasis by means of a tonal close-up.

To get back to our jazz discussion then-let's have jazz and plenty of it, for fun. But let's remember that part of the business of jazz is to prepare us for the greater kinds of music. Jazz tickles sonant. The function of the consonant is your muscles—symphonies stretch your

There is a "reach" to music which the doing will an audience be able to under- other arts have not; it seems to "get" you in an exhausted mood and quiets Good diction, therefore, according to and refreshes where a book or a picture

. . .

-Charles M. Schwab

THE ETUDE

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No austions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

etendy progress steady progress.

2. Keeping good time is largely a matter of thoroughly enjoy studying it. At any rate, I carefulness. When you are practicing by yourself, be sure to count every measure conscientification of the count of the count of the counterproduction of the counterproduction. tiously—and play to your counting. When you are in doubt about the rhythm of a passage, study it before you play it, and do not play it until you are sure you understand it. You are lucky that you have so many chances for ensemble playing; there is no better fun for a violinist, and certainly no better way of remaining to keep securate time. Take up your studies ing to keep securate time. Take up your studies again—and I hope you enjoy yourself as much the chony. Some of the best chony is of a as I think you will.

A Viola Enthusiast Miss K. E. W., Virginia.—It it more than gratifying to hear from someone of your age who wishes to become a first-class viola player. who wisness to become a first-class viola player. Most people in their early teens prefer the violin, if only because it gives them more opportunity to "show off." That the viola means on much to you indicates that you have a genuine musical instinct. If you have a good ear, and study conscientiously, there is no reason why you should not become a really fine player. But it means a lot of hard work, you know. You ask me to advise you on how to criticize yourself. Well, the essentials can be put into very few words—make sure that every note you play is in tune and is played with a good tone. This means slow practice. If you take up a new exercise that is written in eights or sixteenths, practice it for the first few days as if it were written in quarter notes. In this way you have time not only to criticize for the next note. After a few days of this sort of practice, you can take the exercise some-what faster; and then, after a few more days, faster still. But always remember that the faster a piece of music must be played, the slower it must be practiced. Try to get as many essons as you can, for an experienced teacher can direct your course of study much better than you can yourself. Your letter interested me very much, and I hope you will write to me again in a few months telling me what

ion of its value or origin; even the most ex-perienced violin expert would have to see it

Resuming Violin Study

H. H. B., Missouri—By all means resum books useful: "Scales and Arpegiglos," Liftyour violin studies. Why should you heatlate?

You are a young man yet, with some thirty
"Modulatory Studies," Liftschey; "Technica Studies," "Exchained Studies," "Senenskit; "Foundation Studies," "Studies," "Senenskit; "Foundation Studies," "Studies," "Stu H. 6. In the control of the control

Fingerhoard Color

R. H. V., Indiana.—I have been unable to find any trace of a maker by the name of Antonio any trace of a maker by the name of Antonio Loveri and am inclined to think it is a fictitious "trade-name" invented by the Chicago firm you mention. Many commercial firms follow this comparatively harmless practice. 2. The color of the fingerboard has nothing

reddish-brown color, while inferior wood is quite often jet black.

Value of a Stainer Violin
W. P. M., Virginia.—The value of a genuine
Jacobus Stainer violin nowadays would be between fifteen hundred and three thousand dol-lars, though more has been paid for an exceplars, though more has been paid for an exceptional specimen. The value varies according to the condition of the instrument and its history. The violins of Marcus Stainer—brother of Jacobus—are also excellent instruments, but onto tring quite as high prices. After but do not bring quite as high prices. After Stradivarius, J. Stainer was the most imitated of the great makers, and some of the copies are very VIOLIN PLAYERS Basic Principals of Violin Playing by Carl Jaspan, 18 Short Lectures. Secret of Violin Playing Revealed, Price \$3.50 [629-44th St. N. St. Petersburg, Fig.

good violins. However, none that I have seen compare, as regards tone quality, with a genuine Stainer. Though they are not much sought after by professionals, Stainer violins are ideal for the amateur whose chief interest is chamber music playing, for the tone quality is very beautiful and they are easy to play on. But genuine specimens are rare. If you are inter-ested in purchasing a Stainer, you must be very careful that the instrument you buy is genuine.

An Inexpensive Model
Miss N. L. N. Georgia.—Friedrich August
Glass worked in Klingenthal, Germany, between 1840 and 1885. He copied several of the
famous makers, but his violins are not highly famous makers, but his violins are not highly considered. He used very inferior varnish, and his instruments have a hard, glassy tone. They range in value from about fifty to, at most, one hundred and fifty dollars.

The Neck and Scroll

H. H., Missouri.—A written description of a nothing about the competition in which you fould it to I title or no use in forming an optimary of its value or origin; even the mental origin. are interested, it is difficult for me to answer your question. Systems of marking vary a good deal at different competitions. At audision of its value or origin; even the most escreptioned violin expert would have to see I advise you to send your violin to one of the furnishment that devires in 'the Terms. For a small praislat, would get a trustworthy, written appraislat, would get a trustworthy, written appraislate the properties of the Namerican appraisance of the Namerican appraisance and the properties of the Namerican appraisance and the Namerican appraisan

Miss U. B., Catifornia.—Nowadays there is difficult it is to play harmonics well, but he quite a lot of good practice material for the can tell if they are successfully performed—viola—which was not the case fifteen or twenty and that is what counts in a composition.

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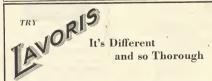
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Student Interest

(Continued from Page 451)

efficient leadership. Numerous committees must be selected and appointed. The project should be a community effort, and the school authorities and festival management would do well to include as members of the various committees, as many civic leaders as possible. It is not a "one-man show," but rather a civic project with the entire community participating and feeling a responsibility for its success.

Such details as publicity, housing, equipment, trucking, programs, ticket sales, stage hands, guides, information desks, headquarter rooms, rooms for individual bands, music, chairs, racks, ushers, lost-found department, nurses' headquarters, loud speaker set-up, meals, seating charts, guards, parking space, and numerous other problems must be attended to before the festival date, if the program is to function efficiently.

At times I have been disappointed in the repertory selected for the concert festivals. Frequently the music is much too difficult for the bands, and at other times the selections have no educational or musical value. Selection of music for the massed hands must be given more consideration. Many compositions suitable for the average high school band are totally inappropriate for the massed hand. The usual mistake lies in the selection of music which moves too rapidly or is too difficult rhythmically or harmonically. The massed band should play selections which are full and vet simple in rhythmic and harmonic content. The percussion section should be kept down to a very few excellent performers and stationed in a position where all can hear them, thus eliminating as far as possible the common problem of the massed band; namely, lack of precision.

For all communities or schools expecting to sponsor such a festival, I would recommend the booklet, "Festival Management," which can be purchased at a minimum fee from the Music Educators National Conference, 63 East Jackson Boulevard, Chicago, Illinois, It is an excellent guide and will prove invaluable in providing information relative to the

organization of the festival. At any rate, let's continue these programs. They are inspirational for the conductors, educational for the student and entertaining for the citizenry of the

More Practical Hints On Ear Training

(Continued from Page 450)

ing, tone and its resolution.

Illustrations on the piano are helpful foundation to the tonal column. in acquainting the singer with the har- For aid in intonation, the root and

following illustrates a simple modula-Festivals Which Stimulate following mustraces a simple modulaand the C of the modulating chord. In the last chord give the root and third elight prominence.



The director should analyze all compositions and call attention to modulations as they occur, pointing out the new leading tone and its harmonic resolution or progression. It is gratifying to see how much harmonic understanding can be developed in groups with no previous knowledge or training. The result is heightened enthusiasm and greatly increased appreciation of harmonic beauty.

Tonal balance should not be confused with numerical balance, One bass with full round tones can frequently balance five or six light sopranos. If all voices are not rich and resonant (as they seldom are), it may require several altos to balance only two or three sopranos. What is needed is tonal balance, regardless of the number assigned to the various parts Few directors can select a group with ideal numerical balance. There may be too many sopranos, too few tenors and altos, and perhaps a fairly satisfactory bass section. If such handicans cannot be remedied, artistic results can still be obtained if care is taken to secure tonal

A chord may be considered as a tonal column composed of various intervals, and should sound as such without "bulges" in any section. Perfect balance would appear in some such manner as



The usual result, however, is a top-heavy structure in which the soprano predominates. The inner parts are scarcely heard and the foundation, or bass, is too weak to support the tonal structure and would appear somewhat as



In such a situation all sections should not sing with the same amount of tone harmonic significance since, through its or volume. The soprano, because of its progression to the tonic, it introduces higher pitch and location in the chord, the new tonality, or key center. The will be heard more plainly than any singer should know where modulation other part. This section should sing with occurs; also the significant, or modulatmuch less tone than the alto and tenor. The bass should provide a satisfactory

monic significance of the passage. The third should be slightly predominant, re-

gardless of location. If the root cannot be heard by all sections, harmonic uncertainty will result, particularly if the chord is an inversion. The root must be clearly heard. The octave should be slightly less prominent than the root, particularly if sung by the soprano.

Inner Parts

Inner parts should not be covered or submerged by the outer voices. Seldom does one hear the beauties of the alto line. It is almost always overbalanced or entirely covered by the soprano. The tenor, too, is frequently obscured.

Since the melodic line is frequently These chordal structures will be found in given to the soprano, the harmonic significance of the inner parts should not practice on them is time well spent. be overlooked. Few choirs bring out the beauties of the inner parts, either melodically or harmonically. For satisfactory balance, most choirs should cut down the soprano and bring out the alto and tenor. At all times the bass should provide satisfactory tonal foundation.

If balance is still unsatisfactory, rearrangement of the seating will frequently solve the difficulty. The custom of putting women's voices in the front and men's in the back is usually very unsatisfactory unless the men's section is entirely adequate. There is no set arrangement for any choir. Whatever gives the best result should be used. Try seating the choir in several ways, regardless of whether or not it has been done

Interesting experiments may be made in the effect of tonal intensity on intonation, color, harmony, and melodic line. Sing any four-part chord. At a signal bring out the third, the other parts remaining as before: Root and third sing pp. fifth and octave, mf; upper three parts, mf, bass, p; root, fifth, and octave, mt, third, p, and so on, in many com-

binations. Listen carefully to the result. Modulating tones, altered tones, thirds, sevenths, and other dissonances need individual treatment, according to their function in the harmonic plan.

Inversions may well be used as a basis for tonal study. The effect of such positions of the chord is very different from that of chords in root position. These inversions are more difficult to sing in tune because the root is frequently in the inner parts and the tonal center is covered or obscure. Experimentation with chords in which the third, then the fifth, is in the bass, will repay the study given them. Note the effect of the voice arrangement, though the harmony is the



Seventh chords in their several positions offer another interesting challenge to any choir. Note the effect of inversion and voice distribution.

AUGUST, 1944

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almost any composition, and a little

If ear-training is a part of every rehearsal, not necessarily as an abstract study but rather as the problem arises in the music being studied, all choirs can become tonally and harmonically conscious and standards will become infinitely higher.

Band and Orchestra Duestions Answered

bu William D. Reveili

Saxophone Embouchure

Q. I am a clarinetist and have recently been racticing the saxophone. I am having consid-rable trouble producing a good tone. Will you advise the correct embouchure for saxophone?

I have read in your column that bassoon reeds are better if made by the individual player. Is this true of clarinet and saxophone reeds also?—R. W., Ohio, A. Following is the correct em-

bouchure for the saxophone: 1. Place the lower lip slightly over the lower teeth, 2. Draw both the upper and lower lips into a smiling position, 3. Place about one-half inch of the mouthpiece into the mouth. (This will vary in accordance with the lip formation and the teeth of the individual.) 4. Rest the upper teeth upon the mouthpiece. 5. Draw the lips around the mouthpiece so that no air can escape. 6. Draw the lips firmly toward the center of the mouth. (This is of extreme importance, since this position of the lips will help relax the embouchure and thus eliminate rigidity and tension.) In spite of wartime conditions, there are several brands of satisfactory commercial saxophone and clarinet reeds being manufactured today; hence, it is not necessary to manufacture your own reeds for these instruments.

Clarinet Tone Production

Q. I play B-flat clarinet, alto and tenor saxo Q. I play B-flat clarinet, alto and tenor saxo-phone. At present I am doing night-club work and also studying with a Chicago teacher who is an excellent clarinetist. I find his explanation on tone production quite confusing. For inon tone production quite confusing. For in-stance, to start a tone he suggests to place the tongue on the reed, take a deep breath, then drop the tongue about one-eighth of an Inch. When I follow this procedure, I get a feeling

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of tightness in my throat, and my tongue is very small. I would appreciate it very much if you would explain the fundamental points of breathing, attack, and embouchure for both clarinet and saxophone.—F. E. B., Illinois.

A. First, may I confirm your teacher's advice. He is correct, although perhaps the procedures need some clarification. The tightness of your throat can be attributed to many factors, such as incorrect breathing, embouchure, or mouthpiece. The correct method of tone production for clarinet is as follows:

1. Place the lower lip slightly over the lower teeth, so that the lip covers the teeth. Pull the chin down, 2. Place about one-half inch of the

mouthpiece in the mouth. (The amount will vary with individuals; some requiring more, others slightly less.) 3. Place upper teeth on top of mouth-

4. Draw the lips back in a smiling position and around the mouthpiece, so

that no air can escape when producing the tone. 5. Take a deep, natural breath (waistline expands when inhaling). Inhale by

opening corners of the mouth (do not inhale through the nose). 6. Place the tip of the tongue on the reed, approximately one-eighth inch be-

low the tip of the reed. 7. Release the tongue from the reed (Continued on Page 487)



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Musical Ideas Come First

(Continued from Page 455)

anything." But let one begin to notice "what goes with what," group the notes into rhythms, and notice the relation of the rhythms within the phrase-at once the phrase springs into life. By differentiating, relating, and organizing, we get sequence, logic, sense-what someone has called the "march of ideas." With this in mind, notice the inner structure and logic of this phrase from Chopin's Nocturne in E-flat



Again the measure would be better it cut in half, making it six-eight instead upward interval B-flat-G, and the feminine ending. In Rhythm 2, notice the C-C, and finally G-B-flat (the inversion smile. of our first interval) which falls back a step to A-flat, again forming a feminine ending. The rhythmic shape of sum up all that has gone before. Somegiven us a well-constructed musical

g complete courses in Piano, Voice, Organ, Cello, Brass, Woodwinds, and Percussion instru-, Public School Music, Composition, Church Musicology, Chorus, Glee Club, Orchestra, Band. their intricate relationships is a life- do this in the play; saw her pine away time study, a beginning should be made and die, afterwards rising from the early. Music-study has many parallels floor of the stage to climb to the Westwith language study. Just as in a lan- ern Heaven on the table and two chairs. guage, letters mean nothing until made but with words and phrases which ache that I hastily excused myself when

the teacher should point out rhythmic trance and exits of principal characters designs as soon as possible. Here the was more than I could stand. language parallel is of direct assistance. I rose, asking the secretary to make musical rhythms and their proper ac- return for the next day's entertainment centuation are faithfully mirrored in the (which I had no intention of doing and, words. Thus, at one and the same time indeed, was not expected to do), and we can escape both empty notes and jolted home in a ricksha. I tumbled into empty phrase-lengths. Diller and Quaile bed, glad enough that it wasn't every have recognized this in their book of day that one was invited to play a

likewise, Guy Maier in his beginning niano books. For the more advanced student, the

author hopes the suggestions contained in this article will lead him to examine his phrases more closely, to analyze them down to their constituent elements, and, in so doing, to find more meaning in them. If he thus learns to think musical ideas and to link them together into chains of thought, he will inevitably get the phrase, and much more besides-for one thing, musical sense. He will also gain in effectiveness of delivery - his playing will carry conviction because it has inner logic.

Music in the Chinese Theater

(Continued from Page 441)

the nuances of diction and gesture contributed by the famous players. It was as if several well-known Shakespearean actors had given scenes from his bestloved tragedies, Indeed, I puzzled over the name of the Peking company embroidered across the top of the entrance and exit curtains; it seemed faintly familiar. At last I got the right translation, I thought, and leaning toward the Oxford graduate across the table, asked: "Tell me: don't these players call of twelve-eight. In Rhythm 1, notice the themselves the 'As You Like It Comnany'?'

He threw a startled glance at the three upward leaps-B-flat-G (as in the Chinese characters embossed with thick first rhythm), the ornamented octave gold thread and turned back with a

"You are right-it is!" he said. The "As You Like it" company played scenes from the longest novel in the these last three notes—a sort of musical world: "The Dream of the Red Chamber." triangle-is next used, first one way, I was most eager to see this famous play, then another. Finally we have a rhythm for I was familiar with the plot which which begins with an interval wider than hinges on the matching horoscopes of a any hitherto used, and which seems to bride and groom. In this case the maiden. who had been adopted as a child into one has said that in a well-constructed the family of the boy she loved, had a sentence, each word is the fulfillment of horoscope inimical to his, so he was all that has gone before, the promise of betrothed to another. She was a beauall that is yet to come. Chopin has here tiful girl, so loving and tenderhearted that she pitied even the flowers which must die after their short blooming, and Since learning to distinguish rhythms, carefully swept them up each morning motifs, and figures, and to appreciate to give them honorable burial. I saw her

The Mandarin theater music is much nto words, phrases, and clauses; so, in softer and less strident than the Canmusic-study, notes mean nothing until tonese. But, being seated so close to the made into measures and rhythms. Also, stage for three hours-following two in learning to think and to speak, a child hours of baking under the hot sun earlier does not begin with complete sentences, in the day—had given me such a headeventually he builds into complete state- the Cantonese company impatiently took over the stage. The very thought of Consequently, in early music-study, those big cymbals announcing the en-

In the French folksong Sur la Pont, its my excuse to the General, promised to poetry-pieces for piano-"Off We Go"; wedding march for a general.

THE ETUDE

Band and Orchestra Questions Answered

(Continued from Page 485)

and blow the breath into the clarinet at the same time. Keep the breath pressure even, straight, and without waves. Be certain that the lips remain in a smiling position and that the chin is pointed and pulled down.

8. Release the tone on the breath line (not with the tongue).

The saxophone embouchure is the same as the clarinet except that the lips are drawn toward the center of the and slightly more of the mouthpiece is Beethoven, placed in the mouth.

The Clarinet Vibrato (?)

Q. I have learned the notes and fingerings of the clarinet and play fairly well. The teacher I had did not teach me anything about the vibrato. I wonder if the vibrato should be used in clarinet playing, and if so, how can I go about learning it.—M. R. H., Colorado.

A. You are indeed fortunate that your teacher did not teach the vibrato to you. The vibrato is not appropriate to clarinet playing and is not used by leading clarinetists, although some do employ it when playing slow, sustained, lyrical passages. Personally, I hesitate to recommend its use at any time, especially to the student who is endeavoring to ginner might purchase such an instrument and to the acqueint will be stated voting to produce a legitimate tone upon the clarinet. The clarinet tone should be steady, without waver; clear, round, and will be steady, without waver; clear, round, and will be steady. When the work we want to be steady without waver; clear, round, and will be steady without waver; clear, round, and solid. The vibrato tends to weaken each of these elements. In many instances the use of the vibrato has been over- the oboists of the National Symphony emphasized. Many students employ it Orchestra in Washington. I believe he without taste, reason, or knowledge. I would be glad to help you select an insuggest that you avoid it altogether strument, as well as advise you of when playing the clarinet.

A Method for Flute

Q. Will you please suggest a good method for the flute?—G. F., California.

A. I suggest either of the following methods: Soussman Studies, Books 1 and 2. An excellent method, too, is the "Foundation to Flute Playing" by Ernest Wagner. These books may be secured through the publishers of THE ETUDE.

Hints on Making Reeds

Q. I am sixteen years of age. have played bassoon for the past five years. Although I have never taken any private lessons from a bassoon teacher, my high school band conductor has given me considerable help. At his suggestion I have begun to make my own bassoon reeds. Al-though neither of us has had any exthough neither of us has had any experience in making reeds we have had some success with the bassoon reeds. I have made twenty-seven reeds to date. While all play freely and seem to have as satisfactory tone they all are inclined to be a bit flat. Can you suggest means for improving my reed-making so far as thy matter of tuning them is concerned?

_J. C., E., Iowa.

A. I suggest that you try the following: them all. Bassoons are usually equipped practically impossible to purchase one with two boucles-a long and a shorter of those. Unfortunately, the policy of one. Should your boucles be of the same THE ETUDE does not permit the definite length, then purchase a shorter one. The recommendation of a particular make of boucle is a very important part of the instrument. If possible, secure the aid bassoon. (2) Perhaps your reeds are too of a fine professional clarinetist when long. This will also cause the tone to be selecting the instrument. He can give flat. Try making a reed a trifle shorter. (3) you valuable advice by testing the play-Are your reeds inclined to be soft? If so, ing qualities, tone, intonation, and methen make them a bit heavier, especially chanical condition of the instrument.

near the tip of the reed. (4) If the reed is inclined to close up, keep the blades apart by pulling the wire nearer the tip of the reed. (5) Are you placing enough of the reed in the mouth? Playing too near the tip will cause the tone to be flat.

Brass Sextets

Q. Will you please recommend some good brass sextets? Our group has been organized since last September. The members are moderately advanced and would prefer selections that are not too difficult.-S. D., Indiana

A. I suggest you rehearse the following numbers. They are not too difficult and offer a variety of styles and moods, "Two Intradas" by C. Franck: Cathedral Scene by Mascagni; "Prelude and Choral" by C. Busch; "Suite Miniature" by Miller: mouth, instead of in a smiling position, March from the opera "Fidelio" by

The Marching Step

Q. What cadence do you recommend for the high school marching band in street parades?
What length step do you suggest?
—S. W. J., Mississippi.

A. For street parades I would use a cadence of 128, and not faster than 132. With such cadence for high school bands I would recommend the 26-inch step. Naturally, the cadence is a trifle faster for football shows.

On Securing an Oboe

Q. I am desirous of securing some information regarding the oboe; that is, where a be-

A. I suggest that you contact one of teachers with whom you should study.

You will wish to purchase a conservatory system oboe, as the military system of fingering is obsolete. Also, you should be careful to select an oboe that is well in tune and in good mechanical condition. The finest oboe is the Lorre, As most oboes were manufactured in France, you can well realize the impossibility of purchasing a new Lorree at this time. However, any reliable secondhand instrument will prove satisfactory. It is because of these problems that I suggest you seek the aid of an expert oboist when making your selection.

On Selecting a Clarinet

Q. I am in need of advice concerning the Q. I am in need of advice concerning the selection of a clarifiet for my young daughter, who seems to have unusual talent for that particular instrument. After inquiring of different persons I am a little bewildered, as I have been advised so differently by each.

—Mrs. L. B. H., Ohlo.

A. Inasmuch as your daughter has shown such talent for the clarinet, I would certainly suggest that she be provided with the finest instrument you can purchase. Since the fine French clari-(1) If you have more than one boucle, try nets are no longer manufactured, it is

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and delights the reader.

Junior Stude Edited by

ELIZABETH A. GEST

Summertime

by Gertrude Greenhalah Walker

went canoeing.

"no school all summer, no music mer?" lessons! Just work in the Victory "Well, I see now why you wanted to ball and swim."

Plum Island. It will take a strong lessons." pull-good for your muscle."

Island." His father admitted they playing and the Victory garden were best? were going backwards. "Reminds me in excellent condition,

John lived on the bank of a lovely of a Chinese proverb-'Learning is river and he and his father often like rowing up stream. Not to advance is to go backward'. Son, what about Joan: Well, you see, I did the other "Just think, Dad," John observed, going backwards in music this sum-

garden, paddle the canoe, and play paddle to the Island now against the running tide. I don't want to go His father changed the subject, backwards in music. I guess I'll phone abruptly. "The tide has turned, run- to Miss Brown when we get home ning strong, son, so let's paddle up to and tell her I am not going to stop

"But do you think you will have And it was hard work. "Let's rest time?" asked his father, teasingly. a minute," said John, and they "Sure I'll have time. Victory gardrifted. But in a minute he cried, den; ball playing; river; music les-"Look, Dad, we're going backwards. sons. Sure. I'll have plenty of time!"

Red Cross Afghans

Remember, knitted squares, four and onehalf inches; woolen-goods squares, six inches.
Our Junior Etude afghans are turning out beautifully, but, please, knitters and cutters, be sure you measure your squares carefully and send just the correct size. Squares have been received recently from Myrna Snook; Mrs. Di Paolo; L. W. Grandt; St. Mary's

Walking to a Movie

by Lillie M. Jordan

Jean was taking her little brother to a movie. She became furioso hecause his movements were sempre adania

"Walk accelerando, Bobby," she cried. "Anyone would think you were morendo." Bobby became agitato.

"I won't," he shouted fortissimo. "I'll walk ad libitum."

"Speak diminuendo," said Jean. She began to move allegro con moto. dragging Bobby, whose steps were now largo molto.

dolorcso. Then she began to coax Yradier; the Lark, Schubert (also Bobby dolce and pianissimo. "Pui Leschetizky or Balakirey); Birdling, allegro, please," she begged. Bobby Grieg; the Eagle, MacDowell; the Dorothy: No fair. Yours get easier j. What is the difference between a at once stepped out, presto assai and Cock (Golden Cock), Rimsky-Kor- and mine get harder. they arrived at the movie a tempo, sakoff,

Hospitality

by Aletha M. Bonner A Swan and a Swallow A Dove and a Lark Were invited to live In Music-land's park.

A Birdling, an Eagle, A Cock came that way, Please name the composers Who asked them to stay.

(Answers below)

Answers: The Swan, Saint-Saëns; Joan: You are doing fine. Now it's i. Who enlarged the size of the sym-"We'll be late," lamented Jean, the Swallow, Serradell; the Dove, my turn. I'll begin on D-flat, and

Sharps and Flats (Playlet)

by Margaret Cusick

seven flats in the other piece, and Scene: Interior with piano. CHARACTERS: Joan and Dorothy (or now I'm down to four. It's easier to any two pupils).

(Enter Joan; seats herself at piano; opens study book.)

JOAN: Let me see; I haven't tried my transposing for today yet. I had better do it now. (Plays some chords, Dorothy knocks; Joan goes to open door for her.) Oh, hello, Dorothy! I thought you were going to your grandmother's today.

DOROTHY: She changed it to next week. I heard you playing as I doing?

JOAN: I'm transposing, Now listen, I was doing this piece in the key of DOROTHY: Can he transpose, too? G-flat, but it is written in B-flat. DOROTHY: I am learning transposing,

too. It seems to me from B-flat to G-flat is a hard jump.

keys before you came in.

DOROTHY: I think transposing is fun. but I guess you are further advanced than I am. I can't do too you the piece I am doing now. (Dorothy goes to piano and plays piece in key of C.) Now, let's see. I should do it in the key of G next. (Plays it.) That was easy. Let me DOROTHY: We could have a prize. try one more (plays it in D).

JOAN: This is going to be fun. Let's make a game of it and see who can do it the best in the most keys. Start pulling. We'll never reach Plum And by summer's end, both the piano Dorothy: What do you mean by

of course DOROTHY: O. K. But let's not select Joan: We'll practice them extra spe-

too hard a piece. Joan (turning pages): Here's a good

one. I'm learning flat keys this week so I'll take the flats and you take the sharps.

DOROTHY: Suits me, because I like sharps better. But we really should take all the keys, because we have b. Mention at least two composers JOAN: All right, but let's do it this way first, then we will change. DOROTHY: The first four keys are

easy, but after that-oh, dear! (Plays piece in G and D.)

then I'll do A-flat. (Plays piece Dorothy has just played.)

JOAN: That's because I started on

drop off than to add on, Go on It's your turn. DOROTHY: Let's select another piece

to finish with. (Selects another and plays in new keys.) Now I have finished. Let's change sharps and flats now.

JOAN: No. Let's finish it tomorrow. You come over here at two o'clock: and be sure to be on time, because my brother is coming home on furlough at five.

came up the walk, What are you DOROTHY: Can he play the piano? JOAN: You bet he can, This is beginners' stuff to him.

JOAN; Sure, and he often has to do it at sight because he accompanies his choir and plays for solo singers, too. He says transposing is very important.

DOROTHY: I suppose it is. I never thought of it that way. Let's have a transposing bee at our next club meeting.

many sharps or flats yet. I'll show JOAN: Fine idea. I'm going up to my lesson in a few minutes and I'll tell Miss Brown about it. We could have everybody draw for the key they are to transpose to

too. I'll walk down as far as the five-and-ten with you and we will get something.

JOAN: Well, let's get something we like, because if we do this again tomorrow, one of us might win it. JOAN: Why, with the fewest stumbles, DOROTHY: But suppose we draw hard keys. Then what?

cial tomorrow.

Junior Club Outline No. 35

a. When was Chopin born? (Outline

who wrote concertos for the violin. (Outline No. 26.)

What is a passing tone? (Outline No. 27.)

d. With whom did Czerny study? (Outline No. 28.)

e. The operas, "Lohengrin" and "Parsifal," by Wagner, deal with stories of what famous knights? (Outline No. 29.)

What is meant by transposing? (Outline No. 30.)

In what city was the world's first opera house built? (Outline No. 31.)

h. What is an augmented triad? (Outline No. 32.)

phony orchestra in the nineteenth century? (Outline No.

THE ETUDE

tone and a note? (Outline No.

Junior Etude Contest

THE JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and Write on one side of paper only. Do

girls under eighteen years of age. Class A, fifteen to eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on ceived at the Junior Etude Office, 1712 this page in a future issue of THE ETUDE. Chestnut Street, Philadelphia (1). Pa.. The thirty next best contributors will receive honorable mention.

Put your name, age, and class in which month's essay, "Piano music."

Helen Pauline Pulz (Age three and a half)

Change a Vowel Puzzle

by Stella M. Hadden

church singers becomes a seat. 2.

Change A to I; a part of the staff

becomes seasoning, 3. Change E to

Change I to A; a bagpipe player be-

comes material to write on. 5. Change

A to U; the end of a measure be-

comes a bristly seed-pod. 6. Change

O to E: a composition for one player

becomes a fish. 7. Change A to E: a

musical sound becomes the rind of

dance becomes an earthenware

pitcher, 9. Change O to I; a compo-

of the staff becomes a narrow road.

12. Change E to U; a sign of silence

Prize Winners for May Puzzle:

Honorable Mention for

May Puzzles:

Jerry Mason: Edwina George; Ernest Vogel; Sylvester Brown; Hugh Nelson; Ella Crowther;

Henrietta Schwartz; Belle Walters; Judson Krause; Marjorie Matthews; Ned Wayne; Anna Gray; Ida Cruice; Mary Boatman; Ruth Nelson.

Letter Box List

AUGUST 1944

Dorothy Lupi; Jane Phillips; Ada Rosen-

becomes metal erosion.

1 Change O to A; a group of

not use typewriters and do not have any-

Essay must contain not over one hundred and fifty words and must be reby the 22nd of August, Results of contest will appear in November, Subject for this

The Violin

(Prize winner in Class A)

A violin is more than a tool used by a mustcian to create beauty as a sculptor uses a chisel. It is animated, pulsating, feeling; friend in whom I may confide, a sympathetic friend who sooths or laughs, consoles or congratulates according to the occasion. If I were to be left in utter isolation with nothing but sufficient food, shelter, and clothing, and given my instrument as my only companion, I would feel myself much the better for my lot than any belle in a crowded ballroom, surrounded by luxuries, yet deprived of any opportunity to express inner feeling, due to ignorance of such a medium as I have in my violin. All the trivialities of this world are as nothing when listening to the sure, singing tones produced by horsehair scraping over a bit of taut catgut! Harriet Ruby Gross (Age 16).

Other Essay Prize Winners: Prize Winner for Essay, Class B, Charlotte

becomes seasoning, 3. Change E to Moore (Age 13), Indiana. Prize Winner for A; a lively dance becomes true. 4. Essay, Class C, Charles Guerra (Age 11).



fruit. 8. Change I to U; a lively (Send answers to letters care of Junior Etude)

Dean Junton ETUDE: sition for one player becomes a farm building. 10. Change O to A; a hardmonic combination of tones becomes a wegetable. 11. Change I to A; part most anything. The Etude is very popular with

the crowd 1 go with.

I also get a lot of fun playing the drums and bass fiddle. I try to play the E-flat alto horn, but the family all agree that the phrase "try to play" is quite an exaggeration (if you get but the substitute of the play" is quite an upday" is quite an upday" is quite an upday is quite and upday i

Data Javano Erusi:

Data Javano Erusi:

Data Javano Erusi:

Data Javano Erusi:

Chib and we meet twice a month and have birteen membra of the Class B. Jane Phillips (Age 12), New York. Class C, Betty Maier (Age 10), District of Columbia. berger; Muriel Emberger; Harriet Ruby Gross; Janet Dalziel; Nancy Lee Bopp; Mary Helen Tate; Frances Moncrief; Ernestine Dahlisch;

From your friend, Lucile Gisson, secretary, North Carolina

Honorable Mention for

May Essays: The Violin Cell Knapp; Mabel Marie Carpino; Janei

Letter DOX List

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THE COVER FOR THIS MONTH-Paul Guillumette, Inc., of New York, specialists in color photography and agents for a number of professional color photographers in various parts of the United States, brought to our attention a kodachrome by Armand Piaggi, a California photographer, and it seemed very fitting to us for the August issue of THE ETUDE. A young lady in San Francisco posed for this color photograph, which suggests summer evening recreation at the plane or the hosts of accomplished young lady pianists who in the summer months alone or with small instrumental ensembles furnish dinner music or evening musicale programs which add to the enjoyment of many seeking rest and relaxation at any of the fine seashore, mountain, lakeside, and riverside resorts on the North American continent. Yes, music not only gives enjoyment to its hearers and performers, but it also gives many opportunities to earn money and to enjoy privileges which often are beyond the reach of the average person.

READ THIS AND SING!-For Voice Students. Chorus and Choir Singers, by Clyde R. Bengler-One of the most inspiring things in contemporary educational activities is a group of high school students finding thorough enjoyment in learning to do fine vocal work under the direction of a competent teacher and educator. It is usually the case that such competent supervisors of vocal music are kept exceedingly busy in satisfying the musical activity desires of their youthful cohorts and in meeting the demands of the school and the community for a share of the music treats such a well trained body of students is able to offer.

Obviously it is essential that such a more effective singing in the church husy music supervisor should have assist, service ing teaching material and text that will ducing the maximum results within the book at the nominal advance of publica- of this kind. Single copies may be ordered teaching and rehearsal periods available, tion cash postpaid price of 25 cents a now for delivery when published, at the Dr. Clyde Dengler is well-known to many copy because the book will be on the Advance of Publication cash price, 50 music supervisors throughout the country market so that quantities will be avail- cents, postpaid. for the fine results he has obtained with able for the opening of the school term. groups of school singers, and it is out. There is also a Teacher's Manual which. TWENTY PIANO DUET TRANSCRIPTIONS of his years of work with such groups besides proving exceedingly helpful in the OF FAVORITE HYMNS by Clarence Kohlthat he has produced this book Read classroom handling of Read This And mann-Mr. Kohlmann's musicianly treat-This And Sing! which covers a 36 weeks Sing! presents much of general value to ment of well-known hymns is constantly course of vocal study. This course is all seriously interested in obtaining best increasing in popularity. It was only ideally suited for the work of a vocal results in voice teaching and voice study. logical for pianists who enjoy ensemble and it also will be found very helpful to Read This And Sing! prior to publica- sistent demands for an album of hymns cents, postpaid, is offered this month. to the choir director who wants to lead tion may be ordered at the Advance of in duet form. Mr. Kohlmann has gra-

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